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CATULLUS, TIBULLUS
PROPERTIUS, OVID

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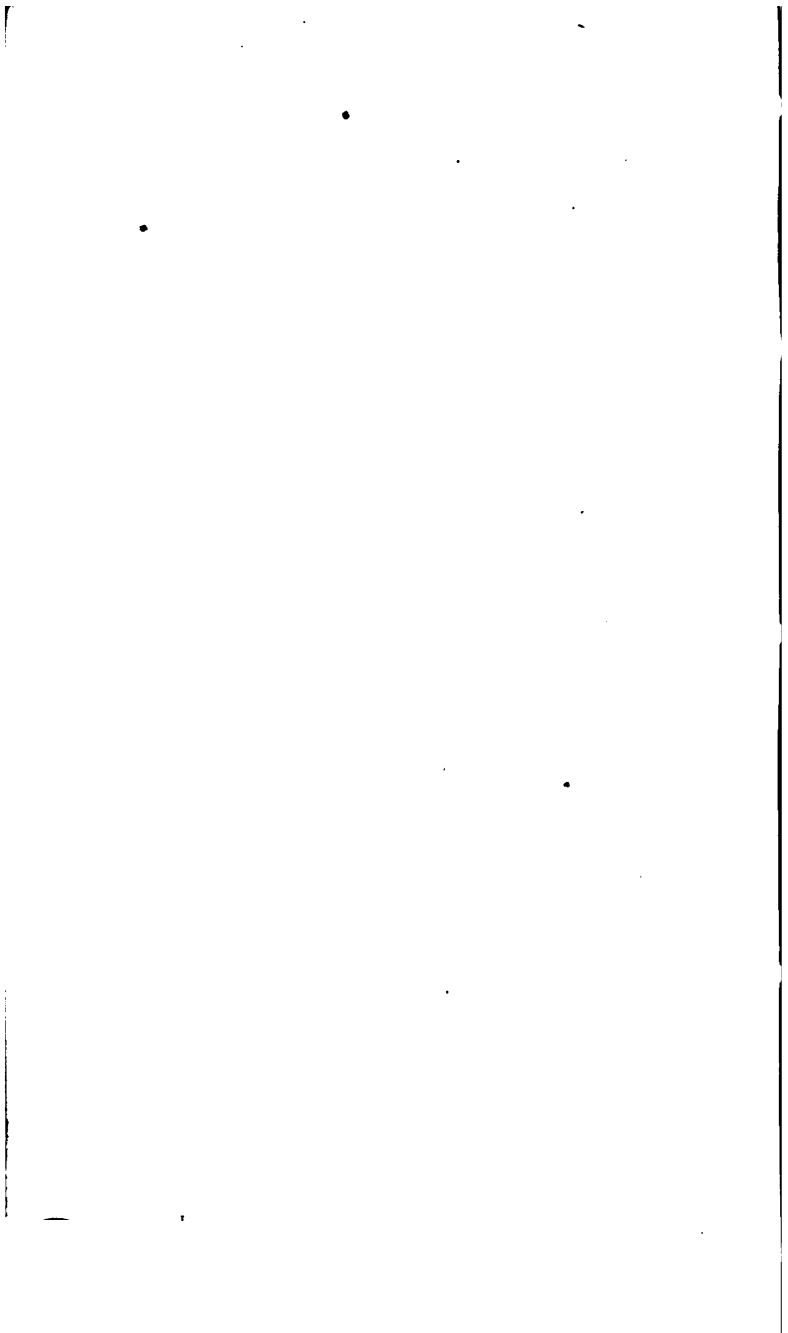
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C. VALERII CATULLI CARMINA.

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LIFE OF CATULLUS.

VALERIUS CATULLUS was a native of Verona or of some place in its immediate neighbourhood. It is doubtful whether his prænomen were Caius (Apuleius, *Apolog.* vol. ii. p. 12: Bipont. ed.) or Quintus (Pliny, *H. N.* xxxvii. 6). His father was a person of some distinction, since he was the friend and host of Cæsar the Dictator (Sueton. *Jul. C.* 73). The poet was born in B.C. 87, and died in, or shortly after, B.C. 47. He went at an early age to Rome, probably for the purpose of completing his education. He must have inherited a considerable property, since in addition to the paternal home on the beautiful promontory of Sirmio, on the shores of the lake Benacus (*Lago di Garda*), he had a country house at Tibur (*Tivoli*), a house or at least apartments at Rome, and was the owner of a yacht, in which he made a voyage from Pontus to Italy. (See *Poemat.* iv., xxxi., xxxv., xlv., lxxviii.)

In the capital Catullus mingled with the gayest society, and as a natural consequence, became deeply involved in debts. To repair broken fortunes by plundering the provincials was then the usual resource of Roman prodigals; and, for this purpose, Catullus accompanied Caius Memmius, the friend of the contemporary poet Lucretius, to his prætorian province of Bithynia. Either Memmius suffered no one but himself to rob the Bithynians, or the province had been exhausted by previous exactions, and the poet returned to Rome "with a purse full of cobwebs" (x., xiii., xxviii., xlvii.), and execrating the rigour or the stinginess of his chief. His Bithynian expedition, indeed, afforded him an opportunity of visiting the most renowned cities of Greece and the Lesser Asia (xlvi.). During the voyage, a brother, whom Catullus speaks of in his poems with unaffected grief, is said to have died and to have been buried in the Troad. Still poor, and still attached to expensive

habits and company, Catullus survived his return to Italy a few years, dying, it is supposed, after he had completed his fortieth birthday (xxvi., xxxviii., lx.).

The lady whom Catullus celebrates in so many of his verses under the name of Lesbia, was, we are told by Apuleius (Apollog. vol. ii. p. 12; Bipont. ed.), a Clodia of the great Claudian house. But that she was, as has been assumed, the notorious sister of Clodius, the turbulent tribune, slain by Milo in B.C. 58, is improbable. The poet's compliment to Cicero, whom he styles "Optimus Patronus" (xliv.), would not have been palatable to a lady whom the orator had incensed by his fierce invectives and scurrilous jests (Cicero, Pro Cœlio, 8, 15, etc.). The associates of Catullus were such men as the younger Curio and M. Antonius; yet, there are many proofs that he was intimate with worthier persons, and indeed with some of the most eminent literary and political characters of the time, *e.g.* M. Cicero, and therefore perhaps with Atticus also, with Alphenus Varus, the advocate, with Licinius Calvus, a distinguished orator and poet, with Cinna, the author of the poem called 'Smyrna,' Cornelius Nepos the biographer, and others. The motives for his fierce lampoons against Cæsar are unknown, and his hostility is the more strange, since the elder Catullus was among the Dictator's intimate friends, and the Romans were apt to love and to hate according to the prejudices which they inherited. His rancour was indeed temporary, and in some poems (see xi. 10) Catullus seems inclined to treat with respect the great soldier and statesman of the age. Perhaps, as he included in his censure the Dictator's partisans, especially his master of the ordnance, L. Mamurra (xxix., lvii.), his feelings may have been as much political as personal. His attack on Cæsar, however, produced no unpleasant consequences either to the poet himself or his family. The ancients were, in our estimation, singularly callous to abuse in speech or writing. Cæsar was among the most placable of men, and after hearing the most stinging of Catullus's lampoons, he accepted an apology, and invited him on the same evening to supper (Sueton. Jul. C. 73; Cicero, Epist. ad Attic. xiii., 52).

Horace (Epist. i. 19, 23) claimed the honour of having been the first to naturalize among the Romans the lyrical metres of Greece. But he really deserves only the credit of increasing the number of those which the preceding generation of poets had adopted, and of imparting to them in their Latin dress greater precision and polish. The honour claimed by

the Augustan poet, more properly belongs to Catullus. In some respects also he; rather than Virgil, merits the praise of having refined and dignified the Roman hexameter, since his poem entitled 'The Marriage-Song of Peleus and Thetis' (lxiv.) is for vigour, majesty and sweetness nearly on a level with the smooth and stately measure of the Georgics and Æneid. Tibullus and Ovid both assign to Catullus the epithet of *doctus*, and its cause and propriety have given rise to much discussion among commentators. If it were bestowed upon him on account of his intimate acquaintance with Greek literature, *doctus* would be equally pertinent to Propertius, whose style was modelled on that of the Alexandrian versifiers, and who aspired to be the "Roman Callimachus."

The extant works of Catullus consist in all of one hundred and sixteen pieces of various kinds, and with scarcely any arrangement of time or subject. A few of them are lyrical; one or two heroic; two or three elegiac and epistolary; one a translation of a lost poem of Callimachus; and the residue belongs to that order of composition which the ancients termed Epigrams, *i.e.* brief sententious pieces, with or without a satirical point, often simply commemorative of an incident or a feeling. Of the 'Atys,' his master-work, we shall speak preliminary to the extract from it. It is probable that many of the poems of Catullus have been lost: mere *vers de société*, such as he probably produced in considerable quantity, are seldom carefully preserved, or worth preserving, after the occasion which prompted them has passed away. We have not, for example, the 'Ithyphallica,' mentioned by Terentianus Maurus, nor the 'Philtra,' or verses on love-charms, alluded to by Pliny (Nat. Hist. xxviii. 2). On the other hand, certain pieces, like the 'Ciris' and the 'Pervigilium Veneris,' are erroneously ascribed to him.

The fame of Catullus flourished so long as Rome possessed a national literature, and his verses, particularly his hendecasyllables, were imitated by the Italian poets after the revival of classical learning. Though much indebted to the Greeks, he possessed a vital originality of his own, which redeems his verses from the defects of servile copies. Greek in their forms of thought, and often in the turn of their diction, they are truly Roman in spirit. In grace, melody, and tenderness, he stands unsurpassed among Latin poets. Yet he could not have written the Georgics or planned the Æneid: his power and beauty, his pathos and point, were suited only to short poems. Nie-

buhr's opinion that Catullus was a gigantic and extraordinary genius, equal to the lyric poets of Greece previous to the age of Sophocles, is exaggerated (Lectures on Rom. Hist. ii. p. 153), and as wide of the truth as Quintilian's depreciation of him (Instit. Orat. x. 1, § 6). The Roman critic lived in an age too late to relish the simplicity of the republican era.

In the extracts which follow, I have endeavoured to select such passages from the poetry of Catullus as afford an insight into his tastes, pursuits, and habits of life, and I have pursued a similar plan with the selections from the verses of Tibullus, Propertius, and Ovid. The student will probably take the more interest in the verses, if they help him in some measure to a knowledge of their authors. For the like reason I have prefixed to each collection of extracts a slight biographical sketch of the poet from whose writings they are taken.

The numerals in brackets, *e.g.* iv (xxxi), refer to the number of the poems in the complete editions of Catullus. The text of Doering has been generally followed, with occasional corrections by Orelli.

701 - -
C. VALERII CATULLI CARMINA.

II

I.

AD PASSEREM LESBIÆ.

Passer, deliciæ meæ puellæ,
Quicum lūdēre, quem in sinu tenere,
Cūi primū digitum dare appetenti
Et acres solet incitare morsus :
Quum desiderio meo nitenti 5
Carum nescio quid lubet joci,
(Ut solatiolum sui doloris :
Credo, ut quo gravis acquiescit ardor,)
Tecum ludere, sicut ipsa, possem
Et tristes animi levare curas ; 10
Tam gratum mihi, quam ferunt puellæ
Pernici aureolum fuisse malum,
Quod zonam soluit diu ligatam.

II.

III

LUCTUS IN MORTE PASSERIS.

Lugete, o Veneres Cupidinesque,
Et quantum est hominum venustiorum.
Passer mortuus est meæ puellæ,
Passer, deliciæ meæ puellæ,
Quem plus illa oculis suis amabat : 5
Nam mellitus erat, suamque nôrat
Ipsam tam bene, quam puella matrem:
Nec sese a gremio illius movebat :

Sed circumsiliens modo huc, modo illuc, Ad solam dominam usque pipilabat.	10
Qui nunc it per iter tenebricosum, Illuc, unde negant redire quemquam.	
At vobis male sit, malæ tenebræ Orci, quæ omnia bella devoratis :	15
Tam bellum mihi passerem abstulistis. O factum male! O miselle passer,	
Tua nunc opera meæ puellæ Flendo turgiduli rubent ocelli.	

III. \

DEDICATIO PHASELI.

<u>III</u> Phaselus ille, quem videtis, hospites, Ait fuisse navium celerrimus, Neque ullius natantis impetum trabis Nequisse præterire, sive palmulis Opus foret volare, sive linteo.	5
Et hoc negat minacis Adriatici Negare litus, insulasve Cycladas, Rhodumve nobilem, horridamve Thraciam, Propontida, trucemve Ponticum sinum ;	10
Ubi iste, post Phaselus, antea fuit Comata silva : nam Cytorio in iugo Loquente sæpe sibilum edidit coma. Amastri Pontica et Cytore buxifer, Tibi hæc fuisse et esse cognitissima	15
Ait Phaselus : ultima ex origine Tuo stetisse dicit in cacumine, Tuo imbuisse palmulas in æquore, Et inde tot per impotentia freta Herum tulisse : læva, sive dextera	20
Vocaret aura, sive utrumque Jupiter Simul secundus incidisset in pedem ; Neque ulla vota litoralibus Diis Sibi esse facta, cum venisset a mare Novissimo hunc ad usque limpidum lacum.	
Sed hæc prius fuere : nunc recondita Senet quieto, seque dedicat tibi, Gemelle Castor, et gemelle Castoris.	25

IV.

XXXI

AD SIRMIONEM PENINSULAM.

Peninsularum, Sirmio, insularumque
 Ocelle, quascunque in liquentibus stagnis
 Marique vasto fert uterque Neptunus :
 Quam te libenter, quamque lætus inviso !
 Vix mi ipse credens Thyniam atque Bithynos 5
 Liquisse campos, et videre te in tuto.
 O quid solutis est beatius curis ?
 Cum mens onus reponit, ac peregrinò
 Labore fessi venimus Larem ad nostrum;
 Desideratoque acquiescimus lecto. 10
 Hoc est, quod unum est pro laboribus tantis.
 Salve, o venusta Sirmio, atque hero gaude :
 Gaudete, vosque Lydiæ lacus undæ :
 Ridete, quidquid est domi cachinnorum.

V. ✓

XLVI

AD SEIPSUM DE ADVENTU VERIS.

Jam Ver egelidos refert tepores,
 Jam cœli furor æquinoctialis
 Jucundis Zephyri silescit auris.
 Linquantur Phrygii, Catulle, campi,
 Nicææque ager uber æstuosæ. 5
 Ad claras Asiæ volemus urbes.
 Jam mens prætrepidans avet vagari :
 Jam læti studio pedes vigescunt.
 O dulces comitum valete cœtus,
 Longe quos simul a domo profectos 10
 Diverse variæ viæ reportant.

VI.

Fluentisono prospectans litore Disæ
 Thesea cedentem celeri cum classe tuetur
 Indomitos in corde gerens Ariadna furores :

Necdum etiam sese, quæ visit, visere credit ;
 Utpote fallaci quæ tum primum excita somno 5
 Desertam in sola miseram se cernit arena.
 Immemor at juvenis fugiens pellit vada remis,
 Irrita ventosæ linquens promissa procellæ :
 Quem procul ex alga mœstis Minois ocellis,
 Saxeæ ut effigies bacchantis prospicit Evœ : 10
 Prospicit, et magnis curarum fluctuat undis,
 Non flavo retinens subtilem vertice mitram,
 Non contacta levi velatum pectus amictu,
 Non tereti strophio luctantes vincta papillas :
 Omnia quæ toto delapsa e corpore passim 15
 Ipsius ante pedes fluctus salis alludebant.
 Sed neque tum mitræ, neque tum fluitantis amictus
 Illa vicem curans, toto ex te pectore, Theseu,
 Toto animo, tota pendebat perdita mente.
 Ah misera, assiduis quam luctibus externavit 20
 Spinosas Erycina serens in pectore curas
 Illa tempestate, ferox quo tempore Theseus
 Egressus curvis e litoribus Piræi
 Attigit injusti regis Gortynia tecta.
 Nam perhibent olim crudeli peste coactam 25
 Androgeonæ pœnas exsolvere cædis
 Electos juvenes simul et decus innuptarum
 Cecropiam solitam esse dapem dare Minotauro :
 Quis angusta malis cum mœnia vexarentur,
 Ipse suum Theseus pro caris corpus Athenis 30
 Projicere optavit potius, quam talia Cretam
 Funera Cecropiæ ne funera portarentur.
 Atque ita nave levi nitens, ac lenibus auris
 Magnanimum ad Minoa venit, sedesque superbas.
 Hunc simul ac cupido conspexit lumine virgo 35
 Regia, quam suaves expirans castus odores
 Lectulus in molli complexu matris alebat :
 Quales Eurotæ progignunt flumina myrtos,
 Aurave distinctos educit verna colores :
 Non prius ex illo flagrantia declinavit 40
 Lumina, quam cuncto concepit pectore flammam
 Funditus, atque imis exarsit tota medullis.
 Quantos illa tulit languenti corde timores !
 Quantum sæpe magis fulgore expalluit auri !
 Cum sævum cupiens contra contendere monstrum, 45
 Aut mortem oppeteret Theseus, aut præmia laudis.

Non ingrata, tamen frustra, munuscula divis
 Promittens, tacito suspendit vota labello.
 Nam velut in summo quatientem brachia Tauro
 Quercum, aut conigeram sudanti corpore pinum,
 Indomitus turbo contorquens flamine robur
 Eruit: illa procul radicibus exturbata
 Prona cadit, lateque et cominus obvia frangens: — 50
 Sic domito sævum prostravit corpore Theseus
 Nequidquam vanis jactantem cornua ventis. 55
 Inde pedem sospes multa cum laude reflexit,
 Errabunda regens tenui vestigia filo;
 Ne labyrinthis e flexibus egredientem
 Tecti frustraretur inobservabilis error.
 Sed quid ego, a primo digressus carmine, plura 60
 Commemorem? ut linquens genitoris filia vultum,
 Ut consanguineæ complexum, ut denique matris,
 Quæ misera in nata flevit deperdita, læta
 Omnibus his Thesei dulcem præoptarit amorem?
 Aut ut vecta ratis spumosa ad litora Diæ? 65
 Aut ut eam tristi devinctam lumina somno
 Liquerit immemori discedens pectore conjux?
 Sæpe illam perhibent ardenti corde furentem
 Clarisonas imo fudisse e pectore voces, 70
 Ac tum præruptos tristem conscendere montes,
 Unde aciem in pelagi vastos protenderet æstus:
 Tum tremuli salis adversas procurrare in undas
 Mollia nudatæ tollentem tegmina suræ:
 Atque hæc extremis mœstam dixisse querelis, 75
 Frigidulos udo singultus ore cientem:
 "Siccine me patriis avectam, perfide, ab oris,
 Perfide, deserto liquisti in litore, Theseu?
 Siccine discedens, neglecto numine divûm,
 Immemor, ah! devota domum perjuria portas?
 Nullane res potuit crudelis flectere mentis 80
 Consilium? tibi nulla fuit clementia præsto,
 Immite ut nostri vellet mitescere pectus?
 At non hæc quondam nobis promissa dedisti
 Voce: mihi non hoc miseræ sperare jubebas:
 Sed connubia læta, sed optatos hymenæos: 85
 Quæ cuncta ærii discernunt irrita venti.
 Jam jam nulla viro juranti fœmina credat,
 Nulla viri speret sermones esse fideles:
 Qui, dum aliquid cupiens animus prægestit apisci,

Nil metuunt jurare, nihil promittere parant :	90
Sed simul ac cupidæ mentis satiata libido est,	
Dicta nihil metuere, nihil perjuriam curant.	
Certe ego te in medio versantem turbine leti	150
Eripui, et potius germanum amittere crevi,	
Quam tibi fallaci supremo in tempore deessem,	95
Pro quo dilaceranda feris dabor, alitibusque	
Præda, neque injecta tumulabor mortua terra.	
Quænam te genuit sola sub rupe læna?	
Quod mare conceptum spumantibus exspuit undis?	
Quæ Syrtis, quæ Scylla vorax, quæ vasta Charybdis,	100
Talia qui reddis pro dulci præmia vita?	
Si tibi non cordi fuerant connubia nostra,	
Sæva quod horrebas prisca præcepta parentis,	160
Attamen in vestras potuisti ducere sedes	
Quæ tibi jucundo famularer serva labore,	105
Candida promulcens liquidis vestigia lymphis,	
Purpleave tuum consternens veste cubile.	
Sed quid ego ignaris nequidquam conqueror auris	110
Externata malo? quæ nullis sensibus auctæ	
Nec missas audire queunt nec reddere voces.	110
Ille autem prope jam mediis versatur in undis,	
Nec quisquam apparet vacua mortalis in alga.	119
Jupiter omnipotens, utinam ne tempore primo	
Gnosia Cecropiæ tetigissent litora puppes :	
Indomito nec dira ferens stipendia tauro,	115
Perfidus in Cretam religasset navita funem :	
Nec malus hic, celans dulci crudelia forma	
Consilia, in nostris requiesset sedibus hospes!	
Nam quo me referam? quali spe perdita nitar?	
Idomeniosne petam montes? at gurgite lato	120
Discernens ponti truculentum dividit æquor.	
An patris auxilium sperem, quemne ipsa reliqui,	
Respersum juvenem fraterna cæde secuta?	
Conjugis an fido consoler memet amore,	
Quine fugit lentos incurvans gurgite remos?	125
Præterea litus, nullo sola insula tecto;	
Nec patet egressus, pelagi cingentibus undis.	
Nulla fugæ ratio, nulla spes: omnia muta,	
Omnia sunt deserta: ostentant omnia letum.	
Non tamen ante mihi languescent lumina morte,	130
Nec prius a fesso secedent corpore sensus,	
Quam justam a Divis exposcam prodita multam,	

- Cœlestumque fidem postrema comprecet hora.
 Quare facta virū multantes vindice poena
 Eumenides, quibus angineo redimita capillo 135
 Frons expirantes præportat pectoris iras, 195
 Huc, huc adventate, meas audite querelas,
 Quas ego, vae miseræ! extremis proferre medullis
 Cogor inops, ardens, amenti cæca furore.
 Quæ quoniam vere nascuntur pectore ab imo, 140
 Vos nolite pati nostrum vanescere luctum :
 Sed quali solam Theseus me mente reliquit,
 Tali mente, Deæ, funestet seque suosque."
 Has postquam mœsto profudit pectore voces
 Supplicium sævis exposcens anxia factis : 145
 Annuit invicto cœlestū numine rector, 215
 Quo tunc et tellus, atque horrida contremuerunt
 Æquora, concussitque micantia sidera mundus.
 Ipse autem cæca mentem caligine Theseus
 Consitus, oblito dimisit pectore cuncta, 150
 Quæ mandata prius constanti mente tenebat :
 Dulcia nec mœsto sustollens signa parenti,
 Sospitem, et ereptum se ostendit visere portum.
 Namque ferunt, olim classi cum mœnia Divæ
 Linquentem, natum ventis concederet Ægeus 155
 Talia complexum juveni mandata dedisse :
 "Nate, mihi longa jucundior unice vita,
 Nate, ego quem in dubios cogor dimittere casus,
 Reddite in extremæ nuper mihi fine senectæ,
 Quandoquidem fortuna mea, ac tua fervida virtus 160
 Eripit invito mihi te, cui languida nondum
 Lumina sunt nati cara saturata figura :
 Nec ego te gaudens lætanti pectore mittam,
 Nec te ferre sinam Fortunæ signa secundæ :
 Sed primum multas expromam mente querelas, 165
 Canitiem terra, atque infuso pulvere fœdans :
 Inde infecta vago suspendam lintea malo,
 Nostros ut luctus, nostræque incendia mentis,
 Carbasus obscura dicat ferrugine Ibera.
 Quod tibi si sancti concesserit incola Itoni, 170
 (Quæ nostrum genus, ac sedes defendere fretis
 Annuit) ut tauri respergas sanguine dextram :
 Tum vero facito, ut memori tibi condita corde
 Hæc vigeant mandata : nec ulla oblitteret ætas.
 Ut, simul ac nostros invisent lumina colles, 175

Funestam antennæ deponant undique vestem,
 Candidaque intorti sustollant vela rudentes,
 Lucida qua splendent summi carchesia mali :
 Quamprimum cernens ut læta gaudia mente
 Agnoscam, cum te reducem ætas prospera sistet." 180
 Hæc mandata prius constanti mente tenentem
 Thesea, ceu pulsæ ventorum flamine nubes
 Aerium nivei montis, liquere, cacumen.
 At pater, ut summa prospectum ex arce petebat,
 Anxia in assiduos absumens lumina fletus, 185
 Cum primum inflati conspexit lintea veli,
 Præcipitem sese scopulorum e vertice jecit,
 Amissum credens immiti Thesea fato.
 Sic funesta domus ingressus tecta paterna
 Morte ferox Theseus, qualem Minoidi luctum 190
 Obtulerat mente immemori, talem ipse recepit.
 Quæ tum prospectans cedentem mœsta carinam,
 Multiplices animo volvebat saucia curas.
 At parte ex alia florens volitabat Iacchus,
 Cum thiaso Satyrorum, et Nysigenis Silenis, 195
 Te quærens, Ariadna, tuoque incensus amore :
 Qui tum alacres passim lymphata mente furebant,
 Evœe bacchantes, Evœe, capita inflectentes.
 Horum pars tecta quatiebant cuspide thyrsos :
 Pars e divulso raptabant membra juvenco ; 200
 Pars sese tortis serpentibus inungebant ;
 Pars obscura cavis celebrabant orgia cistis,
 Orgia, quæ frustra cupiunt audire profani :
 Plangebant alii proceris tympana palmis,
 Aut tereti tenues tinnitus ære ciebant. 205
 Multis raucisonos efflabant cornua bombos,
 Barbaraque horribili stridebat tibia cantu.

LXVIII

VII.

AD MANLIUM.

Quod mihi fortuna, casuque oppressus acerbo
 Conscriptum hoc lacrimis mittis epistolium,
 Naufragum ut ejectum spumantibus æquoris undis
 Sublevem, et a mortis limine restituam :
 Quem neque sancta Venus molli requiescere somno 5
 Desertum in lecto cœlibe perpetitur ;

- Nec veterum dulci scriptorum carmine Musæ
 Oblectant, cum mens anxia pervigilat :
 Id gratum est mihi, me quoniam tibi ducis amicum,
 Muneraque et Musarum hinc petis et Veneris. 10
 Sed tibi ne mea sint ignota incommoda, Manli,
 Neu me odisse putes hospitis officium :
 Accipe, queis merser fortunæ fluctibus ipse,
 Ne amplius a misero dona beata petas.
 Tempore quo primum vestis mihi tradita pura est, 15
 Jucundum cum ætas florida ver ageret,
 Multa satis lusi : non est Dea nescia nostri,
 Quæ dulcem curis miscet amaritiem.
 Sed totum hoc studium luctu fraterna mihi mors
 Abstulit. O misero, frater adempte mihi. 20
 Tu mea, tu moriens fregisti commoda, frater :
 Tecum una tota est nostra sepulta domus :
 Omnia tecum una perierunt gaudia nostra,
 Quæ tuus in vita dulcis alebat amor.
 Cujus ego interitu tota de mente fugavi 25
 Hæc studia, atque omnes delicias animi.
 Ignosces igitur, si, quæ mihi luctus ademit,
 Hæc tibi non tribuo munera, cum nequeo.
 Nam, quod scriptorum non magna est copia apud me,
 Hoc fit, quod Romæ vivimus : illa domus ; 30
 Illa mihi sedes, illic mea carpitur ætas :
 Huc una ex multis capsula me sequitur.
 Quod cum ita sit, nolim statuas, nos mente maligna
 Id facere, aut animo non satis ingenuo ;
 Quod tibi non utriusque petiti copia facta est : 35
 Ultro ego deferrem, copia si qua foret.
 Non possum reticere, Deæ, qua Manlius in re
 Juverit, aut quantis juverit officiis :
 Ne fugiens seclis obliviscentibus ætas
 Illius hoc cæca nocte tegat studium. 40
 Sed dicam vobis. Vos porro dicite multis
 Millibus et facite hæc charta loquatur anus.
 Ne tenuem texens sublimis aranea telam,
 Deserto in Manli nomine opus faciat.
 Nam, mihi quam dederit duplex Amathusia curam, 45
 Scitis, et in quo me corruerit genere
 Cum tantum arderem, quantum Trinacria rupes,
 Lymphaque in Cætæis Malia Therimopylis :

Mœsta neque assiduo tabescere lumina fletu
 Cessarent, tristisque imbre madere genæ. 50
 Qualis in ærii pellucens vertice montis
 Rivus muscoso prosilit e lapide :
 Qui cum de prona præceps est valle volutus,
 Per medium densi transit iter populi,
 Dulce viatori lasso in sudore levamen, 55
 Cum gravis exustos æstus hiulcat agros.
 Ac veluti nigro jactatis turbine nautis
 Lenius aspirans aura secunda venit,
 Jam prece Pollucis, jam Castoris implorata :
 Tale fuit nobis Manlius auxilium. 60

Hoc tibi, quod potui, confectum carmine munus
 Pro multis, Manli, redditur officiis :
 Ne vestrum scabra tangat robigine nomen
 Hæc atque illa dies, atque alia, atque alia.
 Huc addant Divi quam plurima, quæ Themis olim 65
 Antiquis solita est munera ferre piis.
 Sitis felices et tu simul et tua vita
 Et domus ipsa, in qua lusimus, et domina :
 Et qui principio nobis te tradidit, a quo
 Sunt primo nobis omnia nata bona : 70
 Et longe ante omnes mihi quæ me carior ipso est,
 Lux mea : qua viva vivere dulce mihi est.

VIII.

AD HORTALUM.

Etsi me assiduo confectum cura dolore
 Sévocat a doctis, Hortale, virginibus :
 Nec potis est dulces Musarum expromere fœtus
 Mens animi : tantis fluctuat ipsa malis :
 Namque mei nuper Lethæo gurgite fratris 5
 Pallidulum manans alluit unda pedem ;
 Troia Rhœteo quem subter litore tellus
 Ereptum nostris obterit ex oculis.
 Alloquar ? audierone unquam tua facta loquentem ?
 Nunquam ego te, vita frater amabilior, 10
 Aspiciam posthac ? at certe semper amabo,
 Semper mœsta tua carmina morte canam :

Qualia sub densis ramorum concinit umbris
 Daulias, absumpti fata gemens Ityli.
 Sed tamen in tantis mœroribus, Hortale, mitto 15
 Hæc expressa tibi carmina Battiadæ ;
 Ne tua dicta vagis nequidquam credita ventis
 Effluxisse meo forte putes animo :
 Ut missum sponsi furtivo munere malum
 Procurrit casto virginis e gremio, 20
 Quod miseræ oblitæ molli sub veste locatum,
 Dum adventu matris prosilit, excutitur,
 Atque illud prono præceps agitur decursu :
 Huic manat tristi conscius ore rubor.

IX.

INFERIÆ AD FRATRIS TUMULUM.

Multas per gentes, et multa per æquora vectus
 Adveni has miseras, frater, ad inferias,
 Ut te postremo donarem munere mortis,
 Et mutum nequidquam alloquerer cinerem :
 Quandoquidem fortuna mihi tete abstulit ipsum : 5
 Heu miser indigne frater adempte mihi.
 Nunc tamen interea prisco quæ more parentum
 Tradita sunt tristes munera ad inferias,
 Accipe, fraterno multum manantia fletu :
 Atque in perpetuum, frater, ave atque vale. 10

X.

AD CORNELIUM.

Si quidquam tacito commissum est fido ab amico,
 Cujus sit penitus nota fides animi ;
 Me unum esse invenies illorum jure sacratum,
 Corneli, et factum me esse puta Harpocratem.

XI.

AD LESBIAM.

Jucundum, mea vita, mihi proponis amorem
 Hunc nostrum inter nos, perpetuumque fore.

Di magni, facite, ut vere promittere possit ;
 Atque id sincere dicat et ex animo :
 Ut liceat nobis tota producere vita
 Æternum hoc sanctæ fœdus amicitiae.

XII.

LXIII

ATYS.

Super alta vectus Atys celeri rate maria,
 Phrygium ut nemus citato cupide pede tetigit,
 Adiitque opaca silvis redimiti loca deæ :
 Stimulatus ibi furenti rabie, vagus animi,
 Niveis citata cepit manibus leve tympanum, 5
 Tympanum, tubam Cybelles, tua, Mater, initia.
 Quatiensque terga tauri teneris cava digitis,
 Canere hæc suis adorta est tremebunda comitibus.
 " Agite, ite ad alta, Gallæ, Cybeles nemora simul,
 Simul ite, Dindymenæ dominæ vaga pectora, 10
 Aliena quæ petentes, velut exules, loca,
 Sectam meam exsecutæ, duce me, mihi comites
 Rapidum salum tulistis, truculentaque pelagi,
 Et corpus evirastis Veneris nimio odio,
 Hilarate heræ citatis erroribus animum. 15
 Mora tarda mente cedat : simul ite, sequimini
 Phrygiam ad domum Cybelles, Phrygia ad nemora deæ,
 Ubi cymbalum sonat vox, ubi tympana reboant,
 Tibicen ubi canit Phryx curvo grave calamo,
 Ubi capita Mænades vi jaciunt hederigeræ, 20
 Ubi sacra sancta acutis ululatibus agitant
 Ubi suevit illa divæ volitare vaga cohors :
 Quo nos decet citatis celerare tripudiis."
 Simul hæc comitibus Atys cecinit notha mulier,
 Thiasus repente linguis trepidantibus ululat, 25
 Leve tympanum remugit, cava cymbala recrepant.
 Viridem citus adit Idam properante pede chorus.
 Furibunda simul, anhelans, vaga vadit animæ egens,
 Comitata tympano Atys, per opaca nemora dux,
 Veluti juvenca vitans onus indomita jugi. 30
 Rapidæ ducem sequuntur Gallæ properipedem.
 Itaque ut domum Cybelles tetigere lassulæ,
 Nimio e labore somnum capiunt sine Cerere.

Piger his labante languore oculos sopor operit.
 Abit in quiete molli ravidus furor animi. 35
 Sed ubi oris aurei Sol radiantibus oculis
 Lustravit æthera album, sola dura, mare ferum,
 Pepulitque noctis umbras vegetis sonipedibus ;
 Ibi somnus excitum Atyn fugiens citus abiit :
 Trepidantem eum recepit dea Pasithea sinu. 40
 Ita de quiete molli rapida sine rabie
 Simul ipsa pectore Atys sua facta recoluit,
 Liquidaque mente vidit, sine queis, ubique foret ;
 Animo æstuante rursum reditum ad vada tetulit.
 Ibi maria vasta visens lacrimantibus oculis, 45
 Patriam adlocuta mœsta est ita voce miseriter :
 “ Patria o mea creatrix, patria o mea genetrix,
 Ego quam miser relinquens, dominos ut herifugæ
 Famuli solent, ad Idæ tetuli nemora pedem :
 Ut apud nivem et ferarum gelida stabula forem, 50
 Et ut omnia earum adirem furibunda latibula :
 Ubinam, aut quibus locis te positam, patria, rear ?
 Cupit ipsa pupula ad te sibi dirigere aciem,
 Rabie fera carens dum breve tempus animus est.
 Egone a mea remota hæc ferar in nemora domo ? 55
 Patria, bonis, amicis, genitoribus abero ?
 Abero foro, palæstra, stadio, et gymnasiis ?
 Miser, ah miser, querendum est etiam atque etiam, anime.
 Quod enim genus figuræ est, ego non quod habuerim ?
 Ego mulier, ego adolescens, ego ephebus, ego puer, 60
 Ego gymnasii fui flos, ego eram decus olei.
 Mihi januæ frequentes, mihi limina tepida,
 Mihi floridis corollis redimita domus erat,
 Linquendum ubi esset orto mihi sole cubiculum.
 Egone ah deum ministra et Cybeles famula ferar ? 65
 Ego Mænas, ego mei pars, ego vir sterilis ero ?
 Ego viridis algida Idæ nive amicta loca colam ?
 Ego vitam agam sub altis Phrygiæ columinibus,
 Ubi cerva silvicultrix, ubi aper nemorivagus ?
 Jam, jam dolet, quod egi ; jam, jamque pœnitet.” 70
 Roseis ut huic labellis palans sonitus abijt,
 Geminas deorum ad aures nova nuntia referens,
 Ibi juncta juga resolvens Cybele leonibus,
 Lævumque pecoris hostem stimulans, ita loquitur :
 “ Agedum, inquit, age ferox, i : face ut hinc furoribus, 75
 Face ut hinc furoris ictu reditum in nemora ferat,

Mea libere nimis qui fugere imperia cupit.
Age, cæde terga cauda, tua verbera patere.
Face cuncta mugienti fremitu loca retonent.
Rutilam ferox torosa cervice quate jubam." 80
Ait hæc minax Cybelle, religatque juga manu.
Ferus ipse sese adhortans rapidum incitat animum :
Vadit, fremit, refringit virgulta pede vago.
At ubi humida albicantis loca litoris adiit,
Tenerumque vidit Atyn prope marmora pelagi, 85
Facit impetum. Ille demens fugit in nemora fera :
Ibi semper omne vitæ spatium famula fuit.
Dea, magna dea, Cybelle, Didymi dea domina,
Procul a mea tuus sit furor omnis, hera, domo :
Alios age incitatos, alios age rabidos. 90

ALBII TIBULLI CARMINA.

LIFE OF TIBULLUS.

OF the personal history of Albius Tibullus (his prænomen is unknown) little has been preserved. He was of Latin origin, of equestrian rank, and born about B.C. 54, though some of his editors believe him to have been five years older, and place his birth in B.C. 59. His paternal estate was at Pedum, between Tibur and Præneste, and, like that of Virgil and Propertius, it was confiscated, in part at least, during the civil wars ensuing on Cæsar's death. That he retained or recovered a portion of it is clear from Horace (Epist. i. 4), who congratulates Tibullus on his competent fortune, handsome person, his favour with the great, his sound health, and literary reputation.

The confiscation of his land was probably owing to the necessities of the government at the time, and not to any overt act of the poet himself. For Tibullus had a most un-Roman aversion from both politics and war. Of the latter he speaks always with abhorrence. In the former he seems to have taken no part. Though contemporary with Virgil, and intimate with Horace, Tibullus does not appear to have been noticed by either Augustus or Mæcenas. His principal patron was M. Valerius Messala, who had fought against the Triumvirs at Philippi, but who distinguished himself highly at Actium on the side of Augustus. Tibullus however refused to accompany Messala to this war, B.C. 31. But in the autumn of the same year he followed his patron to Aquitania, as *contubernalis*, or aide-de-camp, and was present at the battle of Atax (Aude, in Languedoc), which quelled the rebellion. In the autumn of B.C. 30, Messala was despatched to the East, and Tibullus set out in his train: but he fell sick on the voyage, and was left behind at Corcyra (1 Eleg. i. 3). On his recovery he returned to Rome. The remainder of his days was spent in peaceful retirement and literary pursuits (Horace, *l.c.*).

The mistress to whom Tibullus addresses the first six elegies of his first book, is Delia, whose real name is said to have been Plancia, Plania, or Plautia (Apuleius, *Apolog.* p. 12 : Bipont. ed.). Her condition is not very clearly made out, as sometimes she appears to have been an Hetæra, like the Cynthia of Propertius, and at others a married woman. The second book of his poems is chiefly dedicated to a lady who goes by the poetic title of Nemesis. Ovid (*Amor.* iii. 9) mentions both Delia and Nemesis, and Horace (*Carm.* i. 33) alludes to a third name, of course a fictitious one, Glycera.

According to the Epigram of Domitius Marsus, Tibullus died about the same time as Virgil, *i.e.* B.C. 19.

"Te quoque Virgilii comitem non æqua, Tibulle,
Mors juvenem campos misit ad Elysios."

Ovid, a boy when Tibullus was a mature man, thus notices the difference of their respective ages (*Trist.* iv. 5, 51) :

"Virgilium vidi tantum : nec avara Tibullo
Tempus amicitiae fata dedere meæ."

The first two of the four books of elegies that go under his name are undoubtedly the work of Tibullus. Other and inferior hands contributed to the third and fourth books, although he may have revised them and even added a few passages. The hexameter poem, 'Ad Messalam,' which opens the fourth book, must have been written in a very ungenial mood, if indeed it be a genuine product of his pen.

On the merits of Tibullus the opinions of critics, both ancient and modern, are much divided. Among the former, Quintilian (*Instit. Orat.* x. 1, § 93) assigns to him the first place among Roman elegiac poets ; but he adds, "Some prefer Propertius." Dr. Arnold calls him simply "a bad poet," and joins him in badness with Propertius. Niebuhr (*Lectures on Roman History*, vol. ii. p. 164) says that "the doleful and weeping melancholy and sentimentality, such as we find them in Tibullus, are always un-antique ; they are the misunderstood tones of Mimnermus." Muretus, a better critic than either Arnold or Niebuhr, is more just in his opinion of Tibullus (*Schol. in Propertium*) : "Illum (*i.e.* Tibullum) judices simplicius scripsisse quæ cogitaret ; hunc (*i.e.* Propertium) diligentius cogitasse quæ scriberet. In illo plus naturæ, in hoc plus curæ atque industriæ perspicias."

ALBII TIBULLI CARMINA.

I.

ELEGIA I.

Divitias alius fulvo sibi congerat auro,
 Et teneat culti jugera multa soli,
 Quem labor adsiduus vicino terreat hoste,
 Martia cui somnos classica pulsa fugent :
 Me mea paupertas vitæ traducat inertī, 5
 Dum meus assiduo luceat igne focus.
 Ipse seram teneras maturo tempore vites
 Rusticus, et facili grandia poma manu.
 Nec Spes destituat, sed frugum semper acervos
 Præbeat, et pleno pinguis musta lacu. 10
 Nam veneror, seu stipes habet desertus in agris,
 Seu vetus in trivio florea sarta lapis :
 Et quodcunque mihi pomum novus educat annus,
 Libatum agricolæ ponitur ante deo.
 Flava Ceres, tibi sit nostro de rure corona 15
 Spicea, quæ templi pendeat ante fores ;
 Pomosisque ruber custos ponatur in hortis,
 Terreat ut sæva falce Priapus aves.
 Vos quoque felices quondam, nunc pauperis, agri
 Custodes, fertis munera vestra, Lares. 20.
 Tunc vitula innumeros lustrabat cæsa juvencos :
 Nunc agna exigui est hostia magna soli.
 Agna cadet vobis, quam circum rustica pubes
 Clamet : Io, messes et bona vina date.
 Jam modo non possum contentus vivere parvo, 25
 Nec semper longæ deditus esse viæ ;
 Sed Canis æstivos ortus vitare sub umbra
 Arboris, ad rivos prætereuntis aquæ.
 Nec tamen interdum pudeat tenuisse bidentem,
 Aut stimulo tardos increpuisse boves ; 30

Non agnamve sinu pigeat fetumve capellæ Desertum, oblita matre, referre domum. At vos exiguo pecori, furesque lupique, Parcite; de magno est præda petenda grege. Hic ego pastoremque meum lustrare quotannis, Et placidam soleo spargere lacte Palem.	35
Adsitis, divi, nec vos de paupere mensa Dona, nec e puris spernite fictilibus. Fictilia antiquus primum sibi fecit agrestis Pocula, de facili composuitque luto.	40
Non ego divitias patrum fructusque requiro, Quos tulit antiquo condita messis avo. Parva seges satis est; satis est, requiescere lecto Si licet, et solito membra levare toro.	45
Quam juvat immites ventos audire cubantem, Et dominam tenero continuisse sinu, Aut, gelidas hibernus aquas quum fuderit Auster, Securum somnos, imbre juvante, sequi!	50
Hoc mihi contingat: sit dives jure, furorem Qui maris et tristes ferre potest pluvias. (O quantum est auri potius pereatque smaragdi, Quam fleat ob nostras ulla puella vias.	55
Te bellare decet terra, Messala, marique, Ut domus hostiles præferat exuvias. Me retinent vinctum formosæ vincla puellæ, Et sedeo duras janitor ante fores.	60
Non ego laudari curo, mea Delia: tecum Dummodo sim, quæso, segnis inersque vocer. Te spectem, suprema mihi quum venerit hora, Te teneam moriens deficiente manu.	65
Flebis et arsuro positum me, Delia, lecto, Tristibus et lacrimis oscula mixta dabis. Flebis; non tua sunt duro præcordia ferro Vincta, nec in tenero stat tibi corde silex.	70
Illo non juvenis poterit de funere quisquam Lumina, non virgo, sicca referre domum. Tu Manes ne læde meos; sed parce solutis Crinibus, et teneris, Delia, parce genis.	
Interea, dum fata sinunt, jungamus amores; Jam veniet tenebris Mors adoperta caput; Jam subrepet iners ætas, nec amare decebit, Dicere nec cano blanditias capite.	
Nunc levis est tractanda Venus, dum frangere postes	

Non pudet et rixas inseruisse juvat.
 Hic ego dux milesque bonus : vos, signa tubæque, 75
 Ite procul ; cupidis vulnera ferte viris ;
 Ferte et opes ; ego composito securus acervo
 Despiciam dites, despiciamque famem.

ELEGIA II. ✓

I. 3.

Ibitis Ægæas sinē me, Messala, per undas,
 O utinam memores, ipse cohorsque, mei !
 Me tenet ignotis ægrum Phæacia terris.
 Abstineas avidas, Mors, precor, atra, manus ;
 Abstineas, Mors atra, precor : non hic mihi mater, 5
 Quæ legat in mæstos ossa perusta sinus,
 Non soror, Assyrios cineri quæ dedat odores,
 Et fleat effusis ante sepulcra comis ;
 Delia non usquam est quæ me quam mitteret urbe,
 Dicitur ante omnes consuluisse deos. 10
 Illa sacras pueri sortes ter sustulit : illi
 Retulit e triviis omina certa puer.
 Cuncta dabant reditus ; tamen est deterrita nunquam,
 Quin fleret, nostras respiceretque vias.
 Ipse ego solator, quum jam mandata dedissem, 15
 Quærebam tardas anxius usque moras.
 Aut ego sum causatus aves, aut omina dira,
 Saturni aut sacram me tenuisse diem.
 O quoties, ingressus iter, mihi tristia dixi
 Offensum in porta signa dedisse pedem. 20
 Audeat invito ne quis discedere Amore,
 Aut sciat egressum se prohibente deo.
 Quid tua nunc Isis mihi, Delia ? quid mihi prosunt
 Illa tua toties æra repulsa manu ?
 Quidve, pie dum sacra colis, pureque lavari 25
 Te (memini) et puro secubuisse toro ?
 Nunc, dea, nunc succurre mihi (nam, posse mederi,
 Picta docet templis multa tabella tuis)
 Ut mea votivas persolvens Delia voces
 Ante sacras, lino tecta, fores sedeat, 30
 Bisque die, resoluta comas, tibi dicere laudes
 Insignis turba debeat in Pharia.
 At mihi contingat patrios celebrare Penates,
 Reddereque antiquo menstrua tura Lari.

Quam bene Saturno vivebant rege, priusquam Tellus in longas est patefacta vias !	35
Nondum cæruleas pinus contempserat undas, Effusum ventis præbueratque sinum, Nec vagus, ignotis repetens compendia terris, Presserat externa navita merce ratem.	40
Illo non validus subiit juga tempore taurus ; Non domito frenos ore momordit equus ; Non domus ulla fores habuit ; non fixus in agris, Qui regeret certis finibus arva, lapis.	45
Ipsæ mella dabant quercus, ultroque ferebant Obvia securis ubera lactis oves. Non acies, non ira fuit, non bella, nec ense Immiti sævus duxerat arte faber.	
Nunc Jove sub domino cædes et vulnera semper, Nunc mare, nunc leti mille repente viæ.	50
Parce, pater ; timidum non me perjuria terrent, Non dicta in sanctos impia verba deos. Quod si fatales jam nunc explevimus annos, Fac, lapis his scriptus stet super ossa notis :	
HIC JACET IMMITI CONSUMPTUS MORTE TIBULLUS, MESSALAM TERRA DOMI SEQUITURQUE MARI.	55
Sed me, quod facilis tenero sum semper Amori, Ipsa Venus campos ducet in Elysios.	
Hic choreæ cantusque vigent, passimque vagentes Dulce sonant tenui gutture carmen aves :	60
Fert casiam non culta seges, totosque per agros Floret odoratis terra benigna rosis.	
Hic juvenum series, teneris immixta puellis, Ludit, et assidue prælia miscet Amor.	
Illic est, cuicumque rapax mors venit amanti, Et gerit insigni myrtea sarta coma.	65
At scelerata jacet sedes in nocte profunda Abdita, quam circum flumina nigra sonant :	
Tisiphoneque impexa feros pro crinibus angues Sæviti, et huc illuc impia turba fugit.	70
Tunc niger in porta serpentum Cerberus ore Stridet, et æratis excubat ante fores,	
Illic Junonem tentare Ixionis ausi Versantur celeri noxia membra rota :	
Porrectusque novem Tityus per jugera terræ Assiduas atro viscere pascit aves.	75
Tantalus est illic, et circum stagna ; sed acre	

Jam, jam poturi deserit unda sitim;
 Et Danaï proles, Veneris quæ numina læsit,
 In cava Lethæas dolia portat aquas. 80
 Illic sit, quicumque meos violavit amores,
 Optavit lentas et mihi militias.
 At tu casta, precor, maneat, sanctique pudoris
 Assideat custos sedula semper anus.
 Hæc tibi fabellas referat, positaque lucerna 85
 Deducat plena stamina longa colo;
 Ac circa gravibus pensis affixa puella
 Paullatim somno fessa remittat opus.
 Tunc veniam subito, nec quisquam nuntiet ante,
 Sed videar cœlo missus adesse tibi. 90
 Tunc mihi, qualis eris, longos turbata capillos,
 Obvia nudato, Delia, curre pede.
 Hoc precor; hunc illum nobis Aurora nitentem
 Luciferum roseis candida portet equis.

ELEGIA III. 5.

I 8.

Hunc cecinere diem Parce fatalia nentes
 Stamina, non ulli dissoluenda deo:
 Hunc fore, Aquitanas posset qui fundere gentes,
 Quem tremere fortis milite victus Atax.
 Evenere; novos pubes Romana triumphos 5
 Vidit, et evinctos brachia capta duces:
 At te, victrices lauros, Messala, gerentem,
 Portabat niveis currus eburnus equis.
 Non sine me est tibi partus honos. Tarbella Pyrene
 Testis, et Oceani litora Santonici: 10
 Testis Arar, Rhodanusque celer, magnusque Garumna,
 Carnuti et flavi cœrula lympha, Liger.
 An te, Cydne, canam, tacitis qui leniter undis
 Cœruleis placidus per vada serpis aquis?
 Quantus et, ætherio contingens vertice nubes, 15
 Frigidus intonsos Taurus arat Cilicas?
 Quid referam, ut volitet crebras intacta per urbes
 Alba Palæstino sancta columba Syro?
 Utque maris vastum prospectet turribus æquor
 Prima ratem ventis credere docta Tyros? 20
 Qualis et, arentes quum findit Sirius agros,
 Fertilis æstiva Nilus abundet aqua?

Nile pater, quamam possim te dicere causa,
 Aut quibus in terris, oculuisse caput ?
 Te propter nullos tellus tua postulat imbres, 25
 Arida nec pluvio supplicat herba Jovi.
 Te canit, atque suum pubes miratur Osirim
 Barbara, Memphiten plangere docta bovem.
 Primus aratra manu solerti fecit Osiris,
 Et teneram ferro sollicitavit humum ; 30
 Primus inexpertæ commisit semina terræ,
 Pomaque non notis legit ab arboribus.
 Hic docuit teneram palis adjungere vitem,
 Hic viridem dura cædere falce comam.
 Illi jucundos primum matura saporis 35
 Expressa incultis uva dedit pedibus.
 Ille liquor docuit voces inflectere cantu,
 Movit et ad certos nescia membra modos :
 Bacchus et agricolæ magno confecta labore
 Pectora tristitiæ dissoluenda dedit : 40
 Bacchus et afflictis requiem mortalibus affert,
 Crura licet dura compede pulsa sonent.
 Non tibi sunt tristes curæ, nec luctus, Osiri,
 Sed chorus et cantus, et levis aptus amor,
 Sed varii flores, et frons redimita corymbis, 45
 Fusa sed ad teneros lutea palla pedes,
 Et Tyriæ vestes, et dulcis tibia cantu,
 Et levis occultis conscia cista sacris.
 Huc ades, et centum ludis Geniumque choreis
 Concelebra, et multo tempora funde mero. 50
 Illius e nitido stillent unguenta capillo,
 Et capite et collo mollia sarta gerat.
 Sic venias hodiernæ ; tibi dem turis honores ;
 Liba et Mopsopio dulcia melle feram.
 At tibi succrescat proles, quæ facta parentis 55
 Augeat, et circa stet veneranda senem.
 Nec taceat monumenta viæ, quem Tuscula tellus
 Candidaque antiquo detinet Alba Lare.
 Namque opibus congesta tuis hic glareæ dura
 Sternitur, hic apta jungitur arte silex. 60
 Te canet agricola, e magna quum venerit urbe
 Serus, inoffensum retuleritque pedem.
 At tu, Natalis, multos celebrande per annos,
 Candidior semper candidiorque veni.

I 10.

ELEGIA IV. ✓

Quis fuit, horrendos primus qui protulit enses ? Quam ferus et vere ferreus ille fuit ! Tunc cædes hominum generi, tunc proelia nata, Tunc brevior diræ mortis aperta via est.	
At nihil ille miser meruit : nos ad mala nostra Vertimus, in sævas quod dedit ille feras.	5
Divitis hoc vitium est auri ; nec bella fuerunt, Faginus adstabat quum scyphus ante dapes ; Non arces, non vallus erat, somnumque petebat Securus varias dux gregis inter oves.	10
Tunc mihi vita foret, vulgi nec tristia nossem Arma, nec audissem corde micante tubam. Nunc ad bella trahor, et jam quis forsitan hostis Hæsuræ in nostro tela gerit latere.	15
Sed patrii servatæ Lares ; aluistis et idem, Cursarem vestros quum tener ante pedes ; Neu pudeat prisco vos esse e stipite factos : Sic veteris sedes incoluistis avi.	20
Tunc melius tenuere fidem, quum paupere cultu Stabat in exigua ligneus æde deus. Hic placatus erat, seu quis libaverat uvam, Seu dederat sanctæ spicea sarta comæ.	25
Atque aliquis, voti compos, liba ipse ferebat, Postque comes purum filia parva favum. At nobis ærata, Lares, depellite tela : Neu petat hostili missa sagitta manu,	30
Neu gladio celer instet eques, prosint mihi et, aris Quæque tuli supplex munera, quæque feram. Ture pio caleantque foci, pinguisque trahatur Hostia de plena rustica porcus hara.	35
Hanc pura cum veste sequar, myrtoque canistra Vincta geram, myrto vinctus et ipse caput. Sic placeam vobis ; alius sit fortis in armis, Sternat et adversos Marte favente duces, Ut mihi potanti possit sua dicere facta Miles, et in mensa pingere castra mero.	40
Quis furor est atram bellis arcessere Mortem ? Imminet, et tacito clam venit illa pede. Non seges est infra, non vinea culta, sed audax Cerberus, et Stygiæ navita turpis aquæ,	

Illic exesisque genis ustoque capillo
 Errat ad obscuros pallida turba lacus.
 Quam potius laudandus hic est, quem, prole parata,
 Occupat in parva pigra senecta casa!
 Ipse suas sectatur oves, at filius agnos, 45
 Et calidam fesso comparat uxor aquam.
 Sic ego sim, liceatque caput candescere canis,
 Temporis et prisci facta referre senem.
 Interea Pax arva colat. Pax candida primum
 Duxit aratores sub juga curva boves. 50
 Pax aluit vites, et succos condidit uvæ,
 Funderet ut nato testa paterna merum.
 Pace bidens vomerque vigent; at tristia duri
 Militis in tenebris occupat arma situs:
 Rusticus e lucoque vehit, male sobrius ipse, 55
 Uxorem plastro progeniemque domum.
 At nobis, Pax alma, veni, spicamque teneto,
 Perfluat et pomis candidus ante sinus.

ELEGIA V.

Quisquis ades, faveas; fruges lustramus et agros,
 Ritus ut a prisco traditus extat avo.
 Bacche, veni, dulcisque tuis e cornibus uva
 Pendeat; et spicis tempora cinge, Ceres.
 Luce sacra requiescat humus, requiescat arator, 5
 Et grave, suspenso vomere, cesset opus.
 Solvite vincla jugis; nunc ad præsepia debent
 Plena coronato stare boves capite.
 Omnia sint operata deo; non audeat ulla
 Lanificam pensis imposuisse manum. 10
 Casta placent Superis; pura cum veste venite,
 Et manibus puris sumite fontis aquam.
 Cernite, fulgentes ut eat sacer agnus ad aras,
 Vinctaque post olea candida turba comas.
 Dii patrii, purgamus agros, purgamus agrestes, 15
 Vos mala de nostris pellite limitibus:
 Neu seges eludat messem fallacibus herbis,
 Neu timeat celeres tardior agna lupos.
 Tunc nitidus plenis confisus rusticus agris
 Ingeret ardenti grandia ligna foco; 20

- Turbaque vernarum, satuii bona signa coloni,
 Ludet, et ex virgis extruet ante casas.
 Eventura precor. Viden' ut felicibus extis
 Significet placidos nuntia fibra deos?
 Nunc mihi fumosos veteris proferte Falernos 25
 Consulis, et Chio solvite vincla cado.
 Vina diem celebrent; non festa luce madere
 Est rubor, errantes et male ferre pedes.
 Sed "bene Messalam" sua quisque ad pocula dicat,
 Nomen et absentis singula verba sonent. 30
 Gentis Aquitanæ celeberrime Messala triumphis,
 Et magna intonsis gloria victor avis,
 Huc ades, aspiraue mihi, dum carmine nostro
 Redditur agricolis gratia coelitibus.
 Rura cano rurisque deos; his vita magistris 35
 Desuevit querna pellere glande famem.
 Illi compositis primum docuere tigillis
 Exiguam viridi fronde operire domum.
 Illi etiam tauros primi docuisse feruntur
 Servitium, et plaustro supposuisse rotam. 40
 Tunc victus abiecti feri: tunc crassata pomus;
 Tunc bibit irriguas fertilis hortus aquas;
 Aurea tunc pressos pedibus dedit uva liquores,
 Mixtaque securus est sobria lympa mero.
 Rura ferunt messes, calidi quum sideris æstu 45
 Deponit flavas annua terra comas.
 Rure levis verno flores apis ingeris alveo,
 Compleat ut dulci sedula melle favos.
 Agricola assiduo primum satiat aratro
 Cantavit certo rustica verba pede; 50
 Et satur arenti primum est modulatus avena
 Carmen, ut ornatos diceret ante deos.
 Agricola et minio suffusus, Bacche, rubenti
 Primus inexperta duxit ab arte choros.
 Huic datus a pleno, memorabile munus, ovili, 55
 Dux hircus pecoris; duxerat hircus oves.
 Rure puer verno primum de flore coronam
 Fecit et antiquis imposuit Laribus.
 Rure etiam, teneris curam exhibitura puellis,
 Molle gerit tergo lucida vellus ovis; 60
 Hinc et femineus labor est: hinc pensa colusque,
 Fusus et appposito pollice versat opus;

Atque aliqua assiduæ textis operata Minervæ Cantat, et applauso tela sonat latere.	
Ipse interque greges interque armenta Cupido Natus et indomitas dicitur inter equas.	65
Illic indocto primum se exercuit arcu. Hei mihi, quam doctas nunc habet ille manus!	
Ah miseri, quos hic graviter deus urget! at ille Felix, cui placidus leniter afflat Amor!	70
Sancte, veni dapibus festis; sed pone sagittas, Et procul ardentes hinc, precor, abde faces.	
Vos celebrem cantate deum, pecorique vocate Voce; palam pecori, clam sibi quisque vocet,	75
Aut etiam sibi quisque palam; nam turba jocosa Obstrepat, et Phrygio tibia curva sono.	
Ludite; jam Nox jungit equos, currumque sequuntur Matris lascivo sidera fulva choro.	
Postque venit tacitus fuscis circumdatus alis Somnus, et incerto somnia nigra pede.	80

ELEGIA VI.

II. 2.

Dicamus bona verba; venit Natalis, ad aras; Quisquis ades, lingua, vir mulierque, fave.	
Urantur pia tura focis, urantur odores, Quos tener e terra divite mittit Arabs.	
Ipse suos adsit Genius visurus honores, Cui decorent sanctas mollia sarta comas:	5
Illius puro destillent tempora nardo, Atque satur libo sit, madeatque mero:	
Adnuat et, Cerinthe, tibi, quodcunque rogabis. En age, quid cessas? Adnuet ille; roga.	10
Auguror, uxoris fidos optabis amores: Jam reor hoc ipsos edidicisse deos.	
Nec tibi malueris, totum quæcunque per orbem Fortis arat valido rusticus arva bove;	
Nec tibi, gemmarum quidquid felicibus Indis Nascitur, Eoi qua maris unda rubet.	15
Vota cadunt. Utinam trepidantibus advolet alis Flavaque conjugio vincula portet Amor!	
Vincula, quæ maneant semper, dum tarda senectus Inducat rugas, inficiatque comas.	20

Hac venias, Natalis, avi, prolemque ministros :
Ludat et ante tuos turba novella pedes.

ELEGIA VII. .

II. 5

Phœbe, fave ; novus ingreditur tua tēpla sacerdos ;
Huc, age, cum cithara carminibusque veni.
Nunc te vocales impellere pollice chordas,
Nunc precor ad laudes flectere verba meas.
Ipse, triumphali devinctus tempora lauro, 5
Dum cumulant aras, ad tua sacra veni ;
Sed nitidus pulcherque veni ; nunc indue vestem
Sepositam ; longas nunc bene pecte comas :
Qualem te memorant, Saturno rege fugato,
Victori laudes concinuisse Jovi. 10
Tu procul eventura vides, tibi deditus augur
Scit bene, quid fati provida cantet avis ;
Tuque regis sortes, per te præsēntit haruspex,
Lubrica signavit quum deus exta notis. 15
Te duce Romanos nunquam frustrata Sibylla est,
Abdita quæ senis fata canit pedibus.
Phœbe, sacras Messalinum sine tangere chartas
Vatis, et ipse, precor, quid canat illa, doce.
Hæc dedit Æneæ sortes, postquam ille parentem 20
Dicitur et raptos sustinuisse Lares ;
Nec fore credebat Romam, quum mœstus ab alto
Ilion ardentes respiceretque deos :
Romulus æternæ nondum formaverat urbis
Mœnia, consorti non habitanda Remo ;
Sed tunc pascēbant herbosa Palatia vaccæ, 25
Et stabant humiles in Jovis arce casæ.
Lacte madens illic suberat Pan ilicis umbræ,
Et facta agresti lignea falce Pales ;
Pendebatque vagi pastoris in arbore votum,
Garrula silvestri fistula sacra deo, 30
Fistula, cui semper decrescit arundinis ordo,
Et calamus cera jungitur usque minor.
At qua Velabri regio patet, ire solebat
Exiguus pulsa per vada linter aqua.
Illa sæpe gregis ditis placitura magistro 35
Ad juvenem festa est vecta puella die est,

Cum qua fecundi redierunt munera ruris, Caseus et nivæ candidus agnus ovis. Impiger Ænea, volitantis frater Amoris, Troica qui profugis sacra vehis ratibus, Jam tibi Laurentes adsignat Jupiter agros; Jam vocat errantes hospita terra Lares. Illic sanctus eris, quum te veneranda Numici Unda deum cœlo miserit Indigetem.	40
Ecce super fessas volitat Victoria puppes; Tandem ad Trojanos diva superba venit. Ecce mihi lucent Rutulis incendia castris: Jam tibi prædico, barbare Turne, necem. Ante oculos Laurens castrum murusque Lavini est, Albaque ab Ascanio condita Longa duce.	45
Te quoque jam video, Marti placitura sacerdos, Ilia, vestales deseruisse focos, Concubitusque tuos furtim, vittasque jacentes, Et cupidi ad ripas arma relicta dei. Carpite nunc, tauri, de septem montibus herbas, Dum licet; hic magnæ jam locus urbis erit. Roma, tuum nomen terris fatale regendis, Qua sua de cœlo prospicit arva Ceres, Quaque patent ortus, et qua fluitantibus undis Solis anhelantes abluunt amnis equos.	50
Troja quidem tunc se mirabitur, et sibi dicet Vos bene tam longa consuluisse via. Vera cano; sic usque sacras innoxia laurus Vescar, et æternum sit mihi virginitas. Hæc cecinit vates, et te sibi, Phœbe, vocavit, Jactavit fusas et caput ante comas. Quidquid Amalthea, quidquid Marpessia dixit Herophile, Phœbo grataque quod monuit, Quasque Albuna sacras Tiberis per flumina sortes Portarit, sicco pertuleritque sinu:	60
Hæ fore dixerunt, belli mala signa, cometen, Multus ut in terras deplueretque lapis: Atque tubas atque arma ferunt crepitantia cœlo Audita, et lucos præcinuisse fugam. Ipsum etiam Solem defectum lumine vidit Jungere pallentes nubilus annus equos, Et simulacra deûm lacrimas fudisse tepentes, Fataque vocales præmonuisse boves.	65
	70
	75

Hæc fuerint olim : sed tu jam mitis, Apollo, Prodigia indomitis merge sub æquoribus ;	80
Et succensa sacris crepitet bene laurea flammis, Omne quo felix et sacer annus erit.	
Laurus, io, bona signa dedit, gaudete, coloni ; Distendet spicis horrea plena Ceres ;	
Oblitus et musto feriet pede rusticus uvas, Dolia dum magni deficientque lacus.	85
At madidus Baccho sua festa Palilia pastor Concinet ; a stabulis tunc procul este lupi..	
Ille levis stipulæ solennes potus acervos Accendet, flammæ transilietque sacras ;	90
Et fetus matrona dabit, natusque parenti Oscula comprensis auribus eripiet :	
Nec tædebit avum parvo advigilare nepoti, Balbaque cum puero dicere verba senem.	
Tunc operata deo pubes discumbet in herba, Arboris antiquæ qua levis umbra cadit ;	95
Aut e veste sua tendent umbracula sortis Vincta, coronatus stabit et ante calix.	
At sibi quisque dapes et festas extruet alte Cespitibus mensas, cespitibusque torum.	100
Ingeret hic potus juvenis maledicta puellæ, Postmodo quæ votis irrita facta velit.	
Nam ferus ille suæ plorabit sobrius idem, Et se jurabit mente fuisse mala.	
Pace tua, pereantque arcus, pereantque sagittæ, Phœbe, modo in terris erret inermis Amor.	105
Ars bona ; sed, postquam sumsit sibi tela Cupido, Heu, heu, quam multis ars dedit illa malum !	
Et mihi præcipue : jaceo quum saucius annum, Et faveo morbo, quum juvat ipse dolor !	110
Usque cano Nemesin, sine qua versus mihi nullus Verba potest, justos aut reperire pedes.	
At tu (nam divûm servat tutela poetas,) Præmoneo, vati parce, puella, sacro,	
Ut Messalinum celebrem, quum, præmia belli, Ante suos currus oppida victa feret,	115
Ipse gerens lauros ; lauro devinctus agresti Miles "Io," magna voce, "Triumphe" canet.	
Tunc Messala meus pia det spectacula turbæ, Et plaudat curru prætereunte pater.	120

Adnue ; sic tibi sint intonsi, Phoebe, capilli,
 Tūc tua perpetuo sit tibi casta soror.

ELEGIA VIII. ✓

III 1.

Martis Romani festæ venere Kalendæ,
 Exoriens nostris hinc fuit annus avis ;
 Et vaga nunc certa discurrunt undique pompa
 Perque vias urbis munera perque domos.
 Dicite, Pierides, quonam donetur honore 5
 Seu mea, seu fallor, cara Neæra tamen.
 Carmine formosæ, pretio capiuntur avaræ :
 Gaudeat, ut digna est, versibus illa meis.
 Lutea sed niveum involvat membrana libellum,
 Pumex et canas tondeat ante comas ; 10
 Summaque prætexat tenuis fastigia chartæ,
 Indicet ut nomen litera facta meum ;
 Atque inter geminas pingantur cornua frontes:
 Sic etenim comtum mittere oportet opus.
 Per, vos, auctores hujus mihi carminis, oro, 15
 Castaliamque umbram Pieriosque lacus,
 Ite domum, cultumque illi donate libellum,
 Sicut erit ; nullus defluat inde color.
 Illa mihi referet, si nostri mutua cura est,
 An minor, an toto pectore deciderim. 20
 Sed primum meritam larga donate salute,
 Atque hæc submisso dicite verba sono :
 “ Hæc tibi vir quondam, nunc frater, casta Neæra,
 Mittit, et, accipias munera parva, rogat,
 Teque suis jurat caram magis esse medullis, 25
 Sive sibi conjux, sive futura soror ;
 Sed potius conjux. Hujus spem nominis illi
 Auferet extincto pallida Ditis aqua.”

ELEGIA IX.

III 2.

Qui primus caram juveni, carumque puellæ
 Eripuit juvenem, ferreus ille fuit.
 Durus et ille fuit, qui tantum ferre dolorem,
 Vivere et erepta conjuge qui potuit.

Non ego firmus in hoc, non hæc patientia nostro Ingenio ; frangit fortia corda dolor.	5
Nec mihi vera loqui pudor est, vitæque fateri Tot mala perpressæ tædia nata meæ.	
Ergo quum tenuem fuero mutatus in umbram, Candidaque ossa super nigra favilla teget,	10
Ante meum veniat, longos incomta capillos, Et fleat ante meum mœsta Næra rogum ;	
Sed veniat caræ matris comitata dolore ; Mœreat hæc genero, mœreat illa viro.	
Præfatæ ante meos Manes, animamque præcatæ, Perfusæque pias ante liquore manus,	15
Pars quæ sola mei superabit corporis, ossa Incinctæ nigra candida veste legant ;	
Et primum annoso spargant collecta Lyæo ; Mox etiam niveo fundere lacte parent,	20
Post hæc carbaseis humorem tollere velis, Atque in marmorea ponere sicca domo.	
Illuc, quas mittit dives Panchaia merces, Eoque Arabes, pinguis et Assyria,	
Et nostri memores lacrymæ fundantur eodem : Sic ego componi, versus in ossa, velim.	25
Sed tristem mortis demonstrat littera causam, Atque hæc in celebri carmina fronte notet :	
LYGDAMUS HIC SITUS EST ; DOLOR HUIC ET CURA NÆRÆ,	
CONJUGIS EREPTÆ, CAUSA PERIRE FUIT.	30

ELEGIA X. .

III. 3.

Quid prodest cælum votis implesse, Næra, Blandaue cum multa tura dedisse prece,	
Non, ut marmorei prodirem e limine tecti, Insignis clara conspicuusque domo,	
Aut ut multa mei renovarent jugera tauri, Et magnas messes terra benigna daret,	5
Sed tecum ut longæ sociarem gaudia vitæ, Inque tuo caderet nostra senecta sinu,	
Tunc quum, præmensæ defunctus tempore lucis, Nudus Lethæa cogeret ire rate ?	10

Nam grave quid prodest pondus mihi divitis auri?
 Arvaeque si findant pingua mille boves?
 Quidve domus prodest Phrygiis innixa columnis,
 Tænare, sive tuis, sive, Caryste, tuis,
 Et nemora in domibus sacros imitantia lucos, 15
 Auratæque trabes, marmoreumque solum?
 Quidve in Erythræo legitur quæ litore concha,
 Tinctaque Sidonio murice lana juvat,
 Et quæ præterea populus miratur? In illis
 Invidia est; falso plurima vulgus amat. 20
 Non opibus mentes hominum curæque levantur;
 Nam Fortuna sua tempora lege regit.
 Sit mihi paupertas tecum jucunda, Neæra;
 At sine te regum munera nulla volo.
 O niveam, quæ te poterit mihi reddere, lucem! 25
 O mihi felicem terque quaterque diem!
 At si, pro dulci reditu quæcunque voventur,
 Audiat aversa non meus aure deus,
 Nec me regna juvent, nec Lydius aurifer amnis,
 Nec quas terrarum sustinet orbis opes. 30
 Hæc alii cupiant; liceat mihi, paupere cultu,
 Securo cara conjuge posse frui.
 Adsis et timidis faveas, Saturnia, votis,
 Et faveas, concha, Cypria, vecta tua;
 Aut, si Fata negant reditum tristesque Sorores, 35
 Stamina quæ ducunt, quæque futura canunt,
 Me vocet in vastos amnes nigramque paludem
 Dives in ignava luridus Orcus aqua.

ELEGIA XI.

III. 5.

Vos tenet, Etruscis manat quæ fontibus unda,
 Unda sub æstivum non adeunda Canem,
 Nunc autem sacris Baiarum maxima lymphis,
 Quum se purpureo vere remittit humus:
 At mihi Persephone nigram denuntiat horam; 5
 Immerito juveni parce nocere, dea!
 Non ego tentavi nulli temeranda virorum
 Audax laudandæ sacra docere deæ;
 Nec mea mortiferis infecit pocula succis
 Dextera, nec cuiquam trita venena dedit; 10

Nec nos sacrilegos templis admovimus ignes ;

Nec cor sollicitant facta nefanda meum ;

Nec nos, insanæ meditantes jurgia linguæ,

Impia in adversos solvimus ora deos :

Et nondum cani nigros læsere capillos, 15

Nec venit tardo curva senecta pede.

Natalem primo nostrum videre parentes,

Quum cecidit fato consul uterque pari.

Quid fraudare juvat vitem crescentibus uvis,

Et modo nata mala vellere poma manu ? 20

Parcite, pallentes undas quicumque tenetis,

Duraque sortiti tertia regna dei.

Elysios olim liceat cognoscere campos,

Lethæamque ratem, Cimmeriosque lacus,

Quum mea rugosa pallebunt ora senecta, 25

Et referam pueris tempora prisca senex.

Atque utinam vano nequidquam terrear æstu !

Languent ter quinos sed mea membra dies.

At vobis Tuscæ celebrantur numina lymphæ,

Et facilis lenta pellitur unda manu. 30

Vivite felices, memores et vivite nostri,

Sive erimus, seu nos fata fuisse volent.

Interea nigras pecudes promittite Diti,

Et nivei lactis pocula mixta mero.

SEXT. AUR. PROPERTII CARMINA.

LIFE OF PROPERTIUS.

SEXTUS AURELIUS PROPERTIUS was a native of that part of Umbria which borders on Etruria, but the exact date and place of his birth are unknown. We know indeed that he was a few years older than Ovid, who was born in B.C. 43. Propertius may therefore have been born in B.C. 51 or 50. He did not belong to a family of distinction, yet his father owned considerable landed property, which however was much impaired by an agrarian division—that, perhaps, which took place after the war between Octavianus and Sextus Pompeius, in B.C. 36. At that time Propertius had not assumed the dress of manhood, —*toga virilis*,—i.e. he was under sixteen years of age (comp. Eleg. ii. 24, 37; iv. 1, 129). In that year his father was dead; he is conjectured to have been among the victims who perished in the famine or on the capture of Perusia. From the first elegy of his Fourth Book, it appears that Propertius was destined for the law; but, like Ovid, he abandoned it for literature, although the loss of a portion of his patrimonial estate had narrowed his means of living,—“*In tenues cogeris ipse Lares*” (iv. 1, 128). He did not, like so many of the Roman literati of that period (e.g. Horace), complete his education at Athens; yet his writings prove him to have been deeply versed in Greek learning, of which indeed he is apt to make a rather ostentatious display. He was also well read in Roman archæology, as his Fourth, or, as it is sometimes reckoned, the Fifth Book of Elegies, shows.

Propertius began to write verses at an early age; they attracted the notice of Mæcenas (Eleg. ii. 1, 17), and he was desired by his patron to celebrate the military achievements of Octavianus. He had however been previously noticed by L. Volcatius Tullus, one of the consuls in B.C. 33. Cynthia was the principal mistress of Propertius, and the chief object

of his verse. Her real name was Hostia (Apuleius, *Apolog.* p. 12: Bipont. ed.), and she was a native of Tibur (Tivoli). As Propertius alludes to Cynthia's "doctus avus," she may have been a grand-daughter of that Hostius who wrote a poem on the Histric War, *i.e.* the war between Rome and Illyricum, B.C. 178 (see Livy, xli.; Propert. *Eleg.* iii. 18). She was a highly accomplished woman, who wrote verses and was well skilled in music, dancing, needlework,—"castæ Palladis artes,"—and other female accomplishments. A Roman matron was seldom so gifted as Cynthia; the probability is therefore that she belonged to the numerous class of *Hetærae*, a supposition strengthened by the facts that she had had at least one lover before Propertius (*Eleg.* iii. 20), and that she forsook him for a time, and took up with a stupid Prætor who had come back from Illyricum with a well-lined purse. The younger Pliny (*Epist.* vi. 15; ix. 22) mentions one Passienus Paulus as lineally descended from Propertius. He may accordingly, after Cynthia's death, have formed a legitimate connection. The date of his own decease is uncertain. Ovid mentions him twice in his '*Ars Amatoria*' (iii. 333, 536); but from these passages the only sound inference is, that Propertius had then (about B.C. 15) ceased to write; it does not follow that he had ceased to live.

Propertius had a house on the Esquiline Hill at Rome, near the gardens of Mæcenas. He was on good terms with contemporary poets and men of letters, *e.g.* with Ovid, Ponticus, Bassus, and Virgil, who seems to have read portions of his epic poem to him as to a friend (*Eleg.* ii. 34, 63). Tibullus he does not mention, nor Horace, though, with Propertius, he belonged to the inner circle of Mæcenas's *protégés*. It was the ambition of Propertius to be accounted the Callimachus or the Philetas of Rome (*Eleg.* iv. 1, 63), and hence perhaps the erudite character, and occasional difficulty in his writings. The Alexandrian model clothed in verse the lore which he collected in the library of the Ptolemies, and the Roman imitator deals largely also in curious mythology and archæological allusions.

The advanced scholar will find in Propertius much to reward his studies. In his *Elegies* indeed he displays less wit, fancy, and richness of language than Ovid, less tenderness than Tibullus, and less original vigour than Catullus. Yet these several degrees of inferiority are counterbalanced by his nervous style, the occasional beauty of his images, and the skill with which he renders his learning subservient to poetry. At all

events, in the Elegies of Propertius we have preserved an excellent sample of an order of poets, who, like Calvus and others, illustrate the learned character of the Augustan age. The difficulty of his verse is probably in some, if not in great, measure attributable to the corruption of his text in the few manuscripts of it which exist. In the following extracts, the readings of Mr. Paley, the latest and one of the best editors of the poet, have been followed, and in selecting them I have generally taken such passages as refer to the early history of Rome.

SEXT. AUR. PROPERTII CARMINA.

I 21

ELEGIA I.

Tu, qui consortem properas evadere casum,
Miles, ab Etruscis saucius aggeribus,
Quid nostro gemitu turgentia lumina torques?
Pars ego sum vestræ proxima militiæ.
Sic te servato possint gaudere parentes, 5
Hæc soror acta tuis sentiat e lacrimis:
Gallum per medios ereptum Cæsaris enses
Effugere ignotas non potuisse manus,
Et quæcunque super dispersa invenerit ossa
Montibus Etruscis hæc sciat esse mea. 10

I 22

ELEGIA II.

Qualis, et unde genus, qui sint mihi, Tulle, Penates,
Quæris pro nostra semper amicitia.
Si Perusina tibi patriæ sunt nota sepulcra,
Italiæ duris funera temporibus, 5
Cum Romana suos egit discordia cives,—
Sit mihi præcipue, pulvis Etrusca, dolor:
Tu projecta mei perpressa es membra propinqui,
Tu nullo miseri contegis ossa solo,—
Proxima supposito contingens Umbria campo
Me genuit, terris fertilis uberibus. 10

ELEGIA III.

II ! Quæritis, unde mihi toties scribantur amores,
Unde meus veniat mollis in ore liber. 61

- Non hæc Calliope, non hæc mihi cantat Apollo :
 Ingenium nobis ipsa puella facit.
 Sive illam Cois fulgentem incedere coccis, 5
 Hoc totum e Coa veste volumen erit :
 Seu vidi ad frontem sparsos errare capillos,
 Gaudet laudatis ire superba comis :
 Sive lyræ carmen digitis pereussit eburnis,
 Miramur, faciles ut premat arte manus : 10
 Seu quum poscentes somnum declinat ocellos,
 Invenio causas mille poeta novas.
 Seu quidquid fecit, sive est quodcunque locuta,
 Maxima de nihilo nascitur historia.
 Quod mihi si tantum, Mæcenas, fata dedissent, 15
 Ut possem heroas ducere in arma manus :
 Non ego Titanas canerem, non Ossan Olympo
 Impositum, ut cœli Pelion esset iter :
 Non veteres Thebas, nec Pergama, nomen Homeri,
 Xerxis et imperio bina coisse vada : 20
 Regnave prima Remi, aut animos Carthaginis altæ,
 Cimbrorumque minas, et benefacta Mari :
 Bellaque, resque tui memorarem Cæsaris, et tu
 Cæsare sub magno cura secunda fores.
 Nam quoties Mutinam aut, civilia busta, Philippos, 25
 Aut canerem Siculæ classica bella fugæ :
 Eversosque focos antiquæ gentis Etruscæ,
 Et Ptolemæei litora capta Phari :
 Aut canerem Cyprum et Nilum, quum tractus in urbem
 Septem captivis debilis ibat aquis : 30
 Aut regum auratis circumdata colla catenis,
 Actiaque in Sacra currere rostra via :
 Te mea Musa illis semper contexeret armis,
 Et sumpta et posita pace fidele caput.
 Theseus infernis, superis testatur Achilles, 35
 Hic Ixioniden, ille Menœtiaden.
 Sed neque Phlegræos Jovis, Enceladique tumultus
 Intonet angusto pectore Callimachus :
 Nec mea conveniunt duro præcordia versu
 Cæsaris in Phrygios condere nomen avos. 40
 Navita de ventis, de tauris narrat arator,
 Enumerat miles vulnera, pastor oves.
 Nos contra, angusto versantes prælia lecto,
 Qua pote quisque, in ea conterat arte diem.

Laus in amore mori: laus altera, si datur uno	45
Posse frui. Fruar o solus amore meo!	
Omnes humanos sanat medicina dolores:	
Solus amor morbi non amat artificem.	
Tarda Philoctetæ sanavit crura Machaon,	
Phoenicis Chiron lumina Phillyrides:	50
Et deus exstinctum Cressis Epidaurius herbis	
Restituit patriis Androgeona focis:	
Mysus et Hæmonia juvenis qua cuspide vulnus	
Senserat, hac ipsa cuspide sensit opem.	
Hoc si quis vitium poterit mihi demere, solus	55
Tantaleæ poterit tradere poma manu:	
Dolia virgineis idem ille repleverit urnis,	
Ne tenera assidua colla graventur aqua:	
Idem Caucasias solvet de rupe Promethei	
Brachia, et a medio pectore pellet avem.	60
Non hic verba valent; non hic nocturna Cytæis;	
Non Perimedeæ gramina secta manu.	
Quippe ubi nec causas nec apertos cernimus ictus,	
Unde tamen veniant tot mala, cæca via est.	
Non eget hic medicis, non lectis mollibus æger:	65
Huic nullum cœli tempus et aura nocet.	
Ambulat, et subito mirantur funus amici.	
Sic est incautum, quidquid habetur amor.	
Quandocunque igitur vitam mea fata reposcent,	
Et breve in exiguo marmore nomen ero,	70
Mæcenas, nostræ spes invidiosa juventæ,	
Et vitæ et mortis gloria justa meæ,	
Si te forte meo ducet via proxima busto,	
Esseda cælatis siste Britannia jugis,	
Taliaque illacrimans mutæ jace verba favillæ:	75
HUIC MISERO FATUM DURA PUELLA FUIT.	

ELEGIA IV.

Etsi me invito discedis, Cynthia, Roma,	
Lætor, quod sine me devia rura colis.	
Nullus erit castis juvenis corruptor in agris,	
Qui te blanditiis non sinat esse probam.	
Nulla neque ante tuas orietur rixa fenestras,	5
Nec tibi clamatæ somnus amarus erit.	

Sola eris, et solos spectabis, Cynthia, montes, Et pecus, et fines pauperis agricolæ.	
Illic te nulli poterunt corrumpere ludi, Fanaque, peccatis plurima causa tuis.	10
Illic assidue tauros spectabis arantes, Et vitem docta ponere falce comas.	
Atque ibi rara feres inculto tura sacello, Hædus ubi agrestes corruiet ante focos ;	
Protinus et nuda choreas imitabere sura, Omnia ab externo sint modo tuta viro.	15
Ipse ego venabor. Jam nunc me sacra Dianæ Suscipere, et Veneri ponere vota iuvat.	
Incipiam captare feras, et reddere pinu Cornua, et audaces ipse monere canes.	20
Non tamen, ut vastos ausim tentare leones, Aut celer agrestes cominus ire sues.	
Hæc igitur mihi sit lepores audacia molles Excipere, et stricto figere avem calamo :	
Qua formosa suo Clitumnus flumina luco Integit, et niveos abluit unda boves.	25
Tu, quoties aliquid conabere, vita, memento Venturum paucis me tibi Luciferis.	
Sic me nec solæ poterunt avertere silvæ, Nec vaga muscosis flumina fusa jugis,	30
Quin ego in assidua mutem tua nomina lingua ; Absenti nemo non nocuisse velit.	

ELEGIA V.

Vidi te in somnis fracta, mea vita, carina Ionio lassas ducere rore manus ;	
Et quæcunque in me fueras mentita, fateri ; Nec jam humore graves tollere posse comas :	
Qualem purpureis agitatam fluctibus Hellen, Aurea quam molli tergore vexit ovis.	5
Quam timui, ne forte tuum mare nomen haberet, Atque tua labens navita fleret aqua !	
Quæ tum ego Neptuno, quæ tum cum Castore fratri, Quæque tibi excepi, jam dea Leucothoe ?	10
At tu, vix primas extollens gurgite palmas, Sæpe meum nomen jam peritura vocas.	

Quod si forte tuos vidisset Glaucus ocellos,
 Esses Ionii facta puella maris,
 Et tibi ob invidiam Nereïdes increpitaient, 15
 Candida Nesææ, cærule Cymothoë.
 Sed tibi subsidio delphinum currere vidi,
 Qui, puto, Arioniam vexerat ante lyram.
 Jamque ego conabar summo me mittere saxo,
 Quum mihi discussit talia visa metus. 20
 Nunc admirentur, quod tam mihi pulchra puella
 Serviat, et tota dicar in urbe potens.
 Non, si Cambysæ redeant, et flumina Croesi,
 Dicat: De nostro surge, poëta, toro.
 Nam mea quum recitat, dicit se odisse beatos; 25
 Carmina tam sancte nulla puella colit.
 Multum in amore fides, multum constantia prodest:
 Qui dare multa potest, multa et amare potest.
 Seu mare per longum mea cogitet ire puella,
 Hanc sequar, et fidos una aget aura duos. 30
 Unum litus erit sopitis, unaque tecto
 Arbor, et ex una sæpe bibemus aqua;
 Et tabula una duos poterit componere amantes,
 Prora cubile mihi, seu mihi puppis erit.
 Omnia perpetiar: sævus licet urgeat Euris, 35
 Velaque in incertum frigidus Auster agat.
 Quotcunque et venti miserum vexastis Ulixen,
 Et Danaûm Euboico litore mille rates,
 Et qui movistis duo litora, quum rudis Argus
 Dux erat ignoto missa columba mari. 40
 Illa meis tantum non umquam desit ocellis,
 Incendat navem Jupiter ipse licet.
 Certe iisdem nudi pariter jactabimur oris:
 Me licet unda ferat, te modo terra tegat.
 Sed non Neptunus tanto crudelis amori, 45
 Neptunus fratri par in amore Jovi.
 Testis Amymone, latices quum ferret in Argis,
 Compressa, et Lernæ pulsa tridente palus.
 Jam deus amplexu votum persolvit: at illi
 Aurea divinas urna profudit aquas. 50
 Crudelem et Boream rapta Orithyia negabit:
 Hic deus et terras et maria alta domat.
 Crede mihi, nobis mitescet Scylla, nec unquam
 Alternas revomet vasta Charybdis aquas.

Ipsaque sidera erunt nullis obscura tenebris :

55

Purus et Orion, purus et Hædus erit.

Quod mihi si ponenda tuo sit corpore vita,

Exitus hic nobis non inhonestus erit.

ELEGIA VI.

IV

2 (3)

Visus eram, molli recubans Heliconis in umbra,

Bellerophontei qua fluit humor equi,

Reges, Alba, tuos, et regum facta tuorum,

Tantum operis, nervis hiscere posse meis :

Parvaque tam magnis admoram fontibus ora,

5

Unde pater sitiens Ennius ante bibit,

Et cecini Curios fratres, et Horatia pila,

Regiaque Æmilia vecta tropæa rate,

Victricesque moras Fabii, pugnamque sinistram

10

Cannensem, et versos ad pia vota deos,

Hannibalemque Lares Romana sede fugantes,

Anseris et tutum voce fuisse Jovem :

Quum me Castalia speculans ex arbore Phœbus

Sic ait, aurata nixus ad antra lyra :

“ Quid tibi cum tali, demens, est flumine ? quis te

15

Carminis heroi tangere jussit opus ?

Non hinc ulla tibi speranda est fama, Properti :

Mollia sunt parvis prata terenda rotis,

Ut tuus in scamno jactetur sæpe libellus,

Quem legat exspectans sola puella virum.

20

Cur tua præscriptos evecta est pagina gyros ?

Non est ingenii cymba gravanda tui.

Alter remus aquas, alter tibi radat arenas,

Tutus eris : medio maxima turba mari est.”

Dixerat, et plectro sedem mihi monstrat eburno,

25

Qua nova muscoso semita facta solo est.

Hic erat adfixis viridis spelunca lapillis,

Pendebantque cavis tympana pumicibus.

Ergo Musarum et Sileni patris imago

Fictilis, et calami, Pan Tegeæe, tui,

30

Et Veneris dominæ volucres, mea turba, columbæ

Tingunt Gorgoneo punica rostra lacu,

Diversæque novem sortitæ rura puellæ

Exercent teneras in sua dona manus.

Hæc hederas legit in thyrsos, hæc carmina nervis	35
Aptat; at illa manu textit utraque rosam.	
E quarum numero me contigit una dearum:	
Ut reor a facie, Calliopea fuit.	
"Contentus niveis semper vectabere cyncis,	
Nec te fortis equi ducet ad arma sonus.	40
Nil tibi sit rauco præconia classica cornu	
Flare, nec Aonium cingere Marte nemus:	
Aut quibus in campis Mariano prælia signo	
Stent, et Teutonicas Roma refringat opes:	
Barbarus aut Suevo perfusus sanguine Rhenus	45
Saucia mœrenti corpora vectet aqua.	
Quippe coronatos alienum ad limen amantes	
Nocturnæque canes ebria signa fugæ,	
Ut per te clausas sciat excantare puellas,	
Qui volet austeros arte ferire viros."	50
Talia Calliope, lymphisque a fonte petitis,	
Ora Philetea nostra rigavit aqua.	

V I

ELEGIA VII.

Hoc, quodcunque vides, hospes, qua maxima Roma est,	
Ante Phrygem Ænean collis et herba fuit:	
Atque ubi Navali stant sacra Palatia Phœbo,	
Evandri profugæ concubuerunt boves.	
Fictilibus crevere deis hæc aurea templa,	5
Nec fuit opprobrio facta sine arte casa:	
Tarpeiusque pater nuda de rupe tonabat,	
Et Tiberis nostris advena bubus erat.	
Quo gradibus domus ista Remi se sustulit, olim	
Unus erat fratrum maxima regna focus.	10
Curia, prætexto quæ nunc nitet alta Senatu,	
Pellitos habuit, rustica corda, patres.	
Buccina cogebat priscos ad verba Quirites;	
Centum illi in prato sæpe Senatus erant:	
Nec sinuosa cavo pendebant vela theatro:	15
Pulpita solemnes non oluere crocos.	
Nulli cura fuit externos quærere divos,	
Quum tremere patrio pendula turba sacro,	
Annuæ accenso celebrare Palilia fœno,	
Qualia nunc curto lustra novantur equo.	20

- Vesta coronatis pauper gaudebat asellis :
 Ducebant macræ vilia sacra boves.
 Parva saginati lustrabant compita porci :
 Pastor et ad calamos exta litabat ovis.
 Verbera pellitus setosa movebat arator, 25
 Unde licens Fabius sacra Lupercus habet.
 Nec rudis infestis miles radiabat in armis ;
 Miscebant usta prælia nuda sude.
 Prima galeritus posuit prætoria Lucmo :
 Magnaque pars Tatio rerum erat inter oves. 30
 Hinc Titiens Ramnesque viri, Luceresque coloni :
 Quatuor hinc albos Romulus egit equos.
 Quippe suburbanæ parva minus urbe Bovillæ,
 Et, qui nunc nulli, maxima turba Gabi ;
 Et stetit Alba potens, albæ suis omine nata, 35
 Hac, ubi Fidenas longe erat ire, via.
 Nil patrium, nisi nomen, habet Romanus alumnus :
 Sanguinis altricem non pudet esse lupam,
 Huc melius profugos misisti, Troja, penates.
 O quali vecta est Dardana puppis ave ! 40
 Jam bene spondebant tunc omina, quod nihil illam
 Læserat abiegni venter apertus equi ;
 Quum pater in gnati trepidus cervice pendit,
 Et verita est humeros urere flamma pios.
 Tunc animi venere Decî Brutique secures, 45
 Vexit et ipsa sui Cæsaris arma Venus :
 Arma resurgentis portans victricia Trojæ.
 Felix terra tuos cepit, Iule, deos :
 Si modo Avernalis tremulæ cortina Sibyllæ
 Dixit Aventino rurâ pianda Remo : 50
 Aut si Pergamæ sero rata carmina vatis
 Longævum ad Priami vera fuere caput :
 "Vertite equum, Danai ! male vincitis. Ilia tellus
 Vivet ; et huic cineri Jupiter arma dabit."
 Optima nutricum nostris, Iupa Martia, rebus, 55
 Qualia creverunt mœnia lacte tuo !
 Mœnia namque pio conor disponere versu :
 Heu mihi, quod nostro est parvus in ore sonus !
 Sed tamen exiguo quodcunque e pectore rivi
 Fluxerit, hoc patriæ serviet omne meæ. 60
 Ennius hirsuta cingat sua dicta corona :
 Mî folia ex hedera porrigere, Bacche, tua ;

Ut nostris tumefacta superbiat Umbria libris, Umbria Romani patria Callimachi.	
Scandentes si quis cernet de vallibus arces, Ingenio muros æstimet ille meo.	65
Roma, fave, tibi surgit opus : date candida cives Omina, et inceptis dextera cantet avis.	
Sacra diesque canam, et cognomina prisca locorum : Has meus ad metas sudet oportet equus.	70
Quo ruis imprudens, vage, dicere fata, Properti ? Non sunt ah dextro condita fila colo.	
Aversis Charisin cantas : aversus Apollo : Poscis ab invita verba pigenda lyra.	
Certa feram certis auctoribus ; aut ego vates Nescius ærata signa movere pila.	75
Me creat Archytæ soboles Babylonius Horos, Horon, et a proavo ducta Conone domus.	
Dî mihi sunt testes, non degenerasse propinquos, Inque meis libris nil prius esse fide.	80
Nunc pretium fecere deos, (et fallitur auro Jupiter,) obliquæ signa iterata rotæ.	
Felicesque Jovis stellas, Martisque rapacis, Et grave Saturni sidus in omne caput ;	
Quid moveant Pisces animosaque signa Leonis, Lotus et Hesperia quid Capricornus aqua.	85
Dicam : Troja cades, et Troica Roma resurges, Et maris et terræ longa sepulcra canam.	
Dixi ego, quum geminos produceret Arria natos, Illa dabat natis arma vetante deo,	90
Non posse ad patrios sua pila referre Penates : Nempe meam firmant nunc duo busta fidem :	
Quippe Lupercus, equi dum saucia protegit ora, Heu sibi prolapso non bene cavitt equo ;	
Gallus at, in castris dum credita signa tuetur, Concidit ante aquilæ rostra cruenta suæ.	95
Fatales pueri, duo funera matris avaræ ; Vera, sed invito contigit ista fides.	
Hoc neque areposum Libyæ Jovis explicat antrum, Aut sibi commissos fibra locuta deos,	100
Aut si quis motas cornicis senserit alas Umbra neque e magicis mortua prodit aquis.	
Aspicienda via est cœli versusque per astra Trames, et ab zonis quinque petenda fides.	

Exemplum grave erit Calchas : namque Aulide solvit	105
Ille bene hærentes ad pia saxa rates ;	
Idem Agamemnoniæ ferrum cervice puellæ	
Tinxit, et Atreides vela cruenta dedit ;	
Nec rediere tamen Danai. Tu diruta fletum	
Supprime, et Euboicos respice, Troja, sinus.	110
Nauplius ultores sub noctem porrigit ignes,	
Et natat exuviis Græcia pressa suis.	
Victor Oïlade, rape nunc, et dilige vatem,	
Quam vetat avelli veste Minerva sua.	
Hactenus historiæ. Nunc ad tua devehar astra ;	115
Incipe tu lacrymis æquus adesse novis.	
Umbria te notis antiqua penatibus edit,—	
Mentior ? an patriæ tangitur ora tuæ ?	
Qua nebulosa cavo rorat Mevania campo,	
Et lacus æstivis intepet UMBER aquis,	120
Scandentisque Asis consurgit vertice murus,	
Murus ab ingenio notior ille tuo.	
Ossaque legisti non illa ætate legenda	
Patris, et in tenues cogeris ipse Lares :	
Nam tua cum multi versarent rura juveni,	125
Abstulit excultas pertica tristes opes.	
Mox ubi bulla rudi dimissa est aurea collo,	
Matris et ante deos libera sumpta toga,	
Tum tibi pauca suo de carmine dictat Apollo,	
Et vetat insano verba tonare foro.	130
At tu finge elegos, fallax opus ; hæc tua castra :	
Scribat ut exemplo cetera turba tuo.	
Militiam Veneris blandis patiere sub armis,	
Et Veneris pueris utilis hostis eris.	
Nam tibi victrices, quascumque labore parasti,	135
Eludet palmas una puella tuas ;	
Et bene cum fixum mente discussersis uncum,	
Nil erit hoc : rostro te premet ansa suo.	
Illius arbitrio noctem lucemque videbis ;	
Gutta quoque ex oculis non nisi jussa cadit.	140
Non mille excubiæ ; nec te signata juvabunt	
Limina : persuasæ fallere rima sat est.	
Nunc tua vel mediis puppis luctetur in undis,	
Vel licet armatis hostis inermis eas,	
Vel tremefacta cavo tellus diducat hiatum :	145
Octipedis Cancrî terga sinistra time.	

V 2

ELEGIA VIII.

Quid mirare meas tot in uno corpore formas?
 Accipe Vertumni signa paterna dei.
 Tuscus ego, et Tuscis orior: nec pœnitet inter
 Prœlia Volsinios deseruisse focos.
 Hæc me turba iuvat: nec templo lætor eburno: 5
 Romanum satis est posse videre forum.
 Hac quondam Tiberinus iter faciebat: et aiunt
 Remorum auditos per vada pulsa sonos.
 At postquam ille suis tantum concessit alumnis,
 Vertumnus verso dicor ab æmne deus. 10
 Seu, quia vertentis fructum præcepimus anni,
 Vertumni rursus creditur esse sacrum.
 Prima mihi variat liventibus uva racemis,
 Et coma lactenti spicea fruge tumet.
 Hic dulces cerasos, hic auctumnalia pruna 15
 Cernis, et æstivo mora rubere die.
 Insitor hic solvit pomosa vota corona,
 Quum pirus invito stipite mala tulit.
 Mendax fama nocet: alius mihi nominis index;
 De se narranti tu modo crede deo. 20
 Opportuna mea est cunctis natura figuris:
 In quamcunque voles, verte; decorus ero.
 Indue me Cois, fiam non dura puella:
 Meque virum sumpta quis neget esse toga?
 Da falcem, et torto frontem mihi comprime fœno, 25
 Jurabis nostra gramina secta manu.
 Arma tuli quondam, et, memini, laudabar in illis:
 Corbis in imposito pondere messor eram.
 Sobrius ad lites: at quum est imposta corona,
 Clamabis capiti vina subisse meo. 30
 Cinge caput mitra, speciem furabor Iacchi:
 Furabor Phœbi, si modo plectra dabis.
 Cassibus impositis venor: sed arundine sumpta
 Faunus plumoso sum deus aucupio.
 Est etiam aurigæ species Vertumnus, et ejus, 35
 Trajicit alterno qui leve pondus equo.
 Suppetat hoc, pisces calamo prædabor; et ibo
 Mundus demissis institor in tunicis.

- Pastor me ad baculum possum curvare, vel idem
 Sirpiculis medio pulvere ferre rosam. 40
 Nam quid ego adjiciam, de quo mihi maxima fama est,
 Hortorum in manibus dona probata meis?
 Cœruleus cucumis, tumidoque cucurbita ventre
 Me notat, et junco brassica vineta levi.
 Nec flos ullus hiat pratis, quin ille decenter 45
 Impositus fronti langueat ante meæ.
 At mihi, quod formas unus vertebar in omnes,
 Nomen ab eventu patria lingua dedit.
 Et tu, Roma, meis tribuisti præmia Tuscis;
 (Unde hodie vicus nomina Tuscus habet) 50
 Tempore quo sociis venit Lycomedius armis,
 Atque Sabina feri contudit arma Tatî.
 Vidi ego labentes acies, et tela caduca,
 Atque hostes turpi terga dedisse fugæ.
 Sed facias, divûm sator, ut Romana per ævum 55
 Transeat ante meos turba togata pedes.
 Sex superant versus. Te, qui ad vadimonia curris,
 Non moror : hæc spatiis ultima meta meis.
 STIPES ACERNUS ERAM, PROPERANTI FALCE DOLATUS,
 ANTE NUMAM GRATA PAUPER IN URBE DEUS. 60
 AT TIBI, MAMURI, FORMÆ CÆLATOR AHENÆ,
 TELLUS ARTIFICES NE TERAT OSCA MANUS,
 QUI ME TAM DOCILES POTUISTI FUNDERE IN USUS.
 UNUM OPUS EST, OPERI NON DATUR UNUS HONOS.

V 4

ELEGIA IX.

- Tarpeium nemus, et Tarpeïæ turpe sepulcrum
 Fabor et antiqui limina capta Jovis.
 Lucus erat felix, hederoso conditus antro,
 Multaque nativis obstrepit arbor aquis;
 Silvani ramosa domus, quo dulcis ab æstu 5
 Fistula poturas ire jubebat oves.
 Hunc Tatius fontem vallo præcingit acerno,
 Fidaque suggesta castra coronat humo.
 Quid tum Roma fuit, tubicen vicina Curetis
 Quum quateret lento murmure saxa Jovis, 10
 Atque ubi nunc terris dicuntur jura subactis,
 Stabant Romano pila Sabina Foro?

Murus erant montes : ubi nunc est Curia septa, Bellicus ex illo fonte bibebat equus.	
Hinc Tarpeia deæ fontem libavit : at illi Urgebat medium fictilis urna caput.	15
Et satis una malæ potuit mors esse puellæ, Quæ voluit flammæ fallere, Vesta, tuas ?	
Vidit arenosis Tatium proludere campis, Pictaque per flavas arma levare jubas.	20
Obstupuit regis facie et regalibus armis, Interque oblitæ excidit urna manus.	
Sæpe illa immeritæ causata est omina Lunæ, Et sibi tingendas dixit in amne comas :	
Sæpe tulit blandis argentea lilia Nymphis, Romula ne faciem læderet hasta Tatî.	25
Dumque subit primo Capitolia nubila fumo, Retulit hirsutis brachia secta rubis :	
Et sua Tarpeia residens ita flevit ab arce Vulnera, vicino non patienda Jovi :	30
Ignes castrorum, et Tatîæ prætoriam turmæ, Et formosa oculis arma Sabina meis,	
O utinam ad vestros sedeam captiva Penates, Dum captiva mei conspicer ora Tatî.	
Romani montes, et montibus addita Roma, Et valeat probro Vesta pudenda meo.	35
Ille equus, ille meos in castra reponet amores, Cui Tatius dexteras collocat ipse jubas.	
Quid mirum in patrios Scyllam sævisse capillos ? Candidaque in sævos inguina versa canes ?	40
Proditæ quid mirum fraterni cornua monstri, Quum patuit lecto stamine torta via ?	
Quantum ego sum Ausoniis crimen factura puellis, Improba virgineo lecta ministra foco !	
Pallados extinctos si quis mirabitur ignes, Ignoscat : lacrimis spargitur ara meis.	45
Cras, ut rumor ait, tota pugnabitur urbe : Tu cave spinosi rorida terga jugi.	
Lubrica tota via est et perfida : quippe tacentes Fallaci celat limite semper aquas.	50
O utinam magicæ nossem cantamina Musæ ! Hæc quoque formoso lingua tulisset opem.	
Te toga picta decet : non quem sine matris honore Nutrit inhumanæ dura papilla lupæ.	

- Si conjux pariamve tua regina sub aula, 55
 Dos tibi non humilis prodita Roma venit.
 Sin minus, at, raptæ ne sint impune Sabinæ,
 Me rape, et alterna lege repende vices.
 Commissas acies ego possum solvere : nuptæ,
 Vos medium palla fœdus inite mea. 60
 Adde, Hymenæe, modos : tubicen fera murmura conde ;
 Credite, vestra meus molliet arma torus.
 Et jam quarta canit venturam buccina lucem,
 Ipsaque in Oceanum sidera lapsa cadunt.
 Experiari somnum : de te mihi somnia quæram : 65
 Fac venias oculis umbra benigna meis.
 Dixit, et incerto permisit brachia somno,
 Nescia se furiis accubuisse novis.
 Nam Vesta, Iliacæ felix tutela favillæ,
 Culpam alit, et plures condit in ossa facos. 70
 Illa ruit, qualis celerem prope Thermodonta
 Strymonis abscisso fertur aperta sinu.
 Urbi festus erat : dixere Palilia patres ;
 Hic primus cœpit mœnibus esse dies.
 Annua pastorum convivia, lusus in urbe, 75
 Quum pagana madent fercula deliciis ;
 Quumque super raros fœni flammantis acervos
 Trajicit immundos ebria turba pedes.
 Romulus excubias decrevit in otia solvi,
 Atque intermissa castra silere tuba. 80
 Hoc Tarpeia suum tempus rata, convenit hostem ;
 Pacta ligat, pactis ipsa futura comes.
 Mons erat ascensu dubius, festoque remissus.
 Nec mora, vocales occupat ense canes.
 Omnia præbebant somnos : sed Jupiter unus 85
 Decrevit pœnis invigilare suis.
 Prodiderat portæque fidem patriamque jacentem,
 Nubendique petit, quem velit ipsa, diem.
 At Tatius (neque enim sceleri dedit hostis honorem)
 Nube, ait, et regni scande cubile mei. 90
 Dixit, et ingestis comitum superobruit armis.
 Hæc, virgo, officiis dos erat apta tuis.
 A duce Tarpeio mons est cognomen adeptus.
 O vigil, injustæ præmia sortis habes.

V 6

ELEGIA X.

Sacra facit vates, sint ora faventia sacris,
 Et cadat ante meos icta juvenca focos.
 Serta Philetæis certent Romana corymbis,
 Et Cyrenæas urna ministret aquas.
 Costum molle date, et blandi mihi turis honores, 5
 Terque focum circa laneus orbis eat.
 Spargite me lymphis, carmenque recentibus aris
 Tibia Mygdoniis libet eburna cadis.
 Ite procul fraudes : alio sint aëre noxæ :
 Pura novum vati laurea mollit iter. 10
 Musa, Palatini reseramus Apollinis ædem :
 Res est, Calliope, digna favore tuo.
 Cæsar in nomen ducuntur carmina : Cæsar
 Dum canitur, quæso, Jupiter, ipse vaces.
 Est Phœbi fugiens Athamana ad litora portus, 15
 (Qua sinus Ionæ murmura condit aque)
 Actia Iulææ pelagus monumenta carinæ,
 Nautarum votis non operosa via.
 Huc mundi coiere manus : stetit æquore moles
 Pineæ, nec remis æqua favebat avis. 20
 Altera classis erat Teucro damnata Quirino,
 Pilaque feminea turpiter acta manu.
 Hinc Augusta ratis plenis Jovis omine velis,
 Signaque jam patriæ vincere docta suæ.
 Tandem acies geminos Nereus lunarat in arcus : 25
 Armorum radiis picta tremebat aqua ;
 Quum Phœbus linquens stantem se vindice Delon,
 (Nam tulit iratos mobilis una Notos)
 Adstitit Augusti puppem super, et nova flamma
 Luxit in obliquam ter sinuata facem. 30
 Non ille attulerat crines in colla solutos,
 Aut testudineæ carmen inerme lyræ :
 Sed quali adspexit Pelopeum Agamemnona vultu,
 Egessitque avidis Dorica castra rogis :
 Aut qualis flexos solvit Pythona per orbis 35
 Serpentem, imbelles quem timuere lyræ.
 Mox ait, "O longa mundi servator ab Alba,
 Auguste, Hectoreis cognite major avis,
 Vince mari : jam terra tua est : tibi militat arcus,
 Et favet ex humeris hoc onus omne meis. 40

- Solve metu patriam, quæ nunc te vindice fracta
Imposuit proræ publica vota tuæ.
Quam nisi defendes, murorum Romulus augur
Ire Palatinas non bene vidit aves.
Et nimium remis audent; proh, turpe Latinis, 45
Principe te, fluctus regia vela pati!
Nec te, quod classis centenis remigat alis,
Terreat: invito labitur illa mari.
Quodque vehunt proræ Centauros saxa minantes;
Tigna cava et pictos experiere metus. 50
Frangit et attollit vires in milite causa:
Quæ nisi justa subest, excutit arma pudor.
Tempus adest: committe rates: ego temporis auctor
Ducam laurigera Julia rostra manu."
Dixerat, et pharetræ pondus consumit in arcus: 55
Proxima post arcus Cæsaris hasta furit.
Vincit Roma fide Phœbi, dat femina pœnas:
Sceptra per Ionias fracta vehuntur aquas.
At pater Idalio miratur Cæsar ab astro,
"Sum deus: et nostri sanguinis ista fides." 60
Prosequitur cantu Triton, omnesque marinæ
Plauserunt circa libera signa deæ.
Illa petit Nilum cymba male nixa fugaci,
Hoc unum, jusso non moritura die.
Di melius! Quantus mulier foret una triumphus, 65
Ductus erat per quas ante Jugurtha vias!
Actius hinc traxit Phœbus monumenta, quod ejus
Una decem vicit missa sagitta rates.
Bella satis cecini: citharam jam poscit Apollo
Victor, et ad placidos exiit arma choros. 70
Candida nunc molli subeant convivia luco,
Blanditæque fluant per mea colla rosæ:
Vinaque fundantur prælis elisa Falernis,
Terque lavet nostras spica Cilissa comas.
Ingenium potis irritat Musa poetis: 75
Bacche, soles Phœbo fertilis esse tuo.
Ille paludosos memoret servire Sicambros:
Cepheam hic Meroen fuscaque regna canat.
Hic referat sero confessum fœdere Parthum:
"Reddat signa Remi: mox dabit ipse sua. 80
Sive aliquid pharetris Augustus parcat Eois,
Differat in pueros ista tropæa suos.

Gaude, Crasse, nigras, si quid sapis, inter arenas;
 Ire per Euphraten ad tua busta licet."
 Sic noctem patera, sic ducam carmine, donec
 Injiciat radios in mea vina dies.

V 10

ELEGIA XI.

Nunc Jovis incipiam causas aperire Feretri,
 Armaque de ducibus trina recepta tribus.
 Magnum iter ascendo, sed dat mihi gloria vires :
 Non juvat e facili lecta corona jugo.
 Imbuis exemplum primæ tu, Romule, palmæ 5
 Hujus, et exuviis plenus ab hoste redis,
 Tempore quo portas Cæninum Acronta petentem
 Victor in eversum cuspide fundis equum.
 Acron Herculeus Cænina ductor ab arce,
 Roma, tuis quondam finibus horror erat. 10
 Hic spolia ex humeris ausus sperare Quirini
 Ipse dedit, sed non sanguine sicca suo.
 Hunc videt ante cavas vibrantem spicula turres
 Romulus, et votis occupat ante ratis.
 "Jupiter, hæc hodie tibi victima corruiet Acron." 15
 Voverat : et spoliū corruiet ille Jovi.
 Urbis virtutisque parens sic vincere suevit,
 Qui tulit aprico frigida castra Lare.
 Idem eques et frenis, idem fuit aptus aratris,
 Et galea hirsuta compta lupina juba. 20
 Picta nec inducto fulgebat parma pyropo :
 Præbebant cæsi baltea lenta boves.
 Necdum ultra Tiberim belli sonus : ultima præda
 Nomentum, et captæ jugera terna Coræ.
 Cossus at insequitur Veientis cæde Tolumni, 25
 Vincere quum Veios posse laboris erat.
 O Veii veteres, et vos tum regna fuistis,
 Et vestro posita est aurea sella foro.
 Nunc intra muros pastoris buccina lenti
 Cantat, et in vestris ossibus arva metunt. 30
 Forte super portæ dux Veius adstitit arcem,
 Colloquiumque sua fretus ab urbe dedit.
 Dumque aries murum cornu pulsabat ahenō,
 Vineaque inductum longa tegebat opus,

Cossus ait, "Forti melius concurrere campo."	35
Nec mora fit: plano sistit uterque gradum.	
Dī Latias juvere manus: desecta Tolumni	
Cervix Romanos sanguine lavit equos.	
Claudius a Rheno trajectos arcuit hostes,	
Belgica cum vasti parma relata ducis	40
Virdumari. Genus hic Rheno jactabat ab ipso,	
Nobilis e tectis fundere gesa rotis.	
Illi virgatis jaculantis ab agmine braccis	
Torquis ab incisa decidit unca gula.	
Nunc spolia in templo tria condita: causa Feretri,	45
Omīne quod certo dux ferit ense ducem;	
Seu quia victa suis humeris hæc arma ferebant,	
Hinc Feretri dicta est ara superba Jovis.	

ELEGIA XII.

Desine, Paulle, meum lacrimis urgere sepulcrum:	
Panditur ad nullas janua nigra preces.	
Quum semel infernas intrarunt funera leges,	
Non exorato stant adamante viæ.	
Te licet orantem fuscae deus audiat aulæ,	5
Nempe tuas lacrimas litora surda bibent.	
Vota movent Superos. Ubi portitor æra recepit,	
Obserat umbrosos lurida porta rogos.	
Sic mœstæ cecinere tubæ, quum subdita nostrum	
Detraheret lecto fax inimica caput.	10
Quid mihi conjugium Paulli, quid currus avorum	
Profuit, aut famæ pignora tanta meæ?	
Num minus immites habuit Cornelia Parcas?	
En sum, quod digitis quinque levatur, onus!	
Damnatae noctes, et vos vada lenta paludes,	15
Et quæcunque meos implicat unda pedes,	
Immatura licet, tamen huc non noxia veni.	
Det pater hinc umbræ mollia jura meæ.	
Aut, si quis posita judex sedet Æacus urna,	
In mea sortita vindicet ossa pila.	20
Assideant fratres: juxta Minoïda sellam	
Eumenidum intento turba severa foro.	
Sisyphe, mole vaces: taceant Ixionis orbes:	
Fallax Tantaleo corripere liquor.	

Cerberus et nullas hodie petat improbus umbras, Et jaceat tacita lapsa catena sera.	25
Ipsa loquor pro me. Si fallo, pœna sororum Infelix humeros urgeat urna meos.	
Si cui fama fuit per avita tropœa decori, Afra Numantinos regna loquuntur avos.	30
Altera maternos exæquat turba Libones, Et domus est titulis utraque fulta suis.	
Mox, ubi jam facibus cessit prætexta maritis, Vinxit et aspersas altera vitta comas ;	
Jungor, Paulte, tuo, sic discessura, cubili : In lapide huic uni nupta fuisse legar.	35
Testor majorum cineres tibi, Roma, verendos, Sub quorum titulis, Africa tonsa, jaces :	
Et Persen, proavi simultantem pectus Achillis, Quique tuas proavo fregit Achille domos :	40
Me neque censuræ legem moluisse, nec ulla Labe mea vestros erubuisse focos.	
Non fuit exuviis tantis Cornelia damnum : Quin erat et magnæ pars imitanda domus.	
Nec mea mutata est ætas : sine crimine tota est : Viximus insignes inter utramque facem.	45
Mi natura dedit leges a sanguine ductas, Ne possem melior judicis esse metu.	
Quælibet austeras de me ferat urna tabellas ; Turpior assessu non erit ulla meo.	50
Vel tu, quæ tardam movisti fune Cybellen, Claudia, turritæ rara ministra deæ :	
Vel cui, commissos quum Vesta reposceret ignes, Exhibuit vivos carbasus alba focos.	
Nec te, dulce caput, mater Scribonia, læsi. In me mutatum quid, nisi fata, velis ?	55
Maternis laudor lacrimis, urbisque querelis, Defensa et gemitu Cæsaris ossa mea.	
Ille sua nata dignam vixisse sororem Increpat : et lacrimas vidimus ire deo.	60
Et tamen emerui generosos vestis honores, Nec mea de sterili facta rapina domo.	
Tu, Lepide, et tu, Paulte, meum post fata levamen, Condita sunt vestro lumina nostra sinu.	
Vidimus et fratrem sellam geminasse curulem, Consule quò facto tempore rapta soror.	65

- Filia, tu specimen censuræ nata paternæ,
 Fac teneas unum, nos imitata, virum :
 Et serie fulcite genus. Mihi cymba volenti
 Solvitur, aucturis tot mea fata malis. 70
 Hæc est feminei merces extrema triumphî,
 Laudat ubi emeritum libera fama rogum.
 Nunc tibi commendo, communia pignora, natos.
 Hæc cura et cineri spirat inusta meo.
 Fungere maternis vicibus, pater. Illa meorum 75
 Omnis erit collo turba ferenda tuo.
 Oscula quum dederis tua flentibus, adjice matris.
 Tota domus cœpit nunc onus esse tuum.
 Et, si quid doliturus eris, sine testibus illis;
 Quum venient, siccis oscula falle genis. 80
 Sat tibi sint noctes, quas de me, Paulle, fatiges :
 Somniaque in faciem credita sæpe meam.
 Atque, ubi secreto nostra ad simulacra loqueris,
 Ut responsuræ singula verba jace.
 Seu tamen adversum mutarit janua lectum, 85
 Sederit et nostro cauta noverca toro.
 Conjugium, pueri, laudate et ferte paternum.
 Capta dabit vestris moribus illa manus.
 Nec matrem laudate nimis : collata priori
 Vertet in offensas libera verba suas. 90
 Seu memor ille mea contentus manserit umbra
 Et tanti cineres duxerit esse meos :
 Discite venturam jam nunc sentire senectam,
 Cœlibis ad curas nec vacet ulla via.
 Quod mihi detractum est, vestros accedat ad annos : 95
 Prole mea Paullum sic juvet esse senem.
 Et bene habet : nunquam mater lugubria sumpsi.
 Venit in exsequias tota caterva meas.
 Causa perorata est. Flentes me surgite testes,
 Dum pretium vitæ grata rependit humus. 100
 Moribus et cœlum patuit : sim digna merendo,
 Cujus honoratis ossa vehantur equis.

P. OVIDII NASONIS CARMINA.

LIFE OF OVID.

P. OVIDIUS NASO was born on the 20th of March, at Sulmo, a town of the Peligni (*Sulmone* in the *Abruzzi*). The year of his birth, B.C. 43, was that in which the Consuls Hirtius and Pansa were slain in battle before Mutina (Modena), the second Triumvirate was formed, and the last hopes of the senatorian party were extinguished. His family was of equestrian rank: both his parents attained to great age, and he had an elder brother, who, born on the same day of the month with the poet, died in his 21st year. (*Tristia*, iv. El. 10; *Fasti*, iv. 685; *Amor*, ii. El. i. 15.)

Ovid received the usual rhetorical training of well-born Roman youth: his instructors were Arellius Fuscus and Porcius Latro. Seneca, the rhetorician, heard Ovid declaim, and describes his style as poetry in prose. He was choice in the use of words, and fond of analysing the emotions of mankind; but argument was irksome to him, and accordingly he preferred moral to legal discussions. The result of his rhetorical lectures is apparent in his verses: Ovid is as much a pleader in heroic or elegiac measure as Euripides was in iambic. (*Seneca*, *Controv.* 2, 10, 16, 23.)

Like many persons destined by nature to become poets, Ovid was intended by his father for the law. He was not disobedient to the paternal wishes: he tried hard to master the formularies of the law and the science of the jurists. But his toil was in vain: his poetical bent was not to be controlled: law cases and arguments in his hand ran into metre, and perhaps Ovid's early success as a poet reconciled his father to his disappointment.

Luckily he had not his bread to earn; whether he inherited or acquired it by his pen we do not know; but it is certain that Ovid possessed a competency, since he had an estate at

his native Sulmo, a house on the Capitoline Hill at Rome (Tristia i. El. 3), and a suburban garden of remarkable beauty. At one period of his life he had leisure and means to travel, and visited, in company with his friend, Æmilius Macer, Sicily and the Lesser Asia (Epist. ex Ponto, ii. 10). He was thrice married; the third time happily. His last wife was a member of the Fabian family. She bore Ovid a daughter, who was named Perilla, and inherited her father's literary talents.

Ovid's life, until his fiftieth year, passed apparently in unbroken prosperity. He was the most popular writer of the day; was admitted into the highest circles of Rome; and, correctly as it proved, looked forward to fame as enduring as that which he himself predicted for Lucretius. But when his hair was tinged with grey, misfortune fell upon him at once and for ever. For some offence, whether personal or political it is now useless to inquire, Augustus banished him to Tomi (*Tomosvar*), A.D. 8, on the shores of the Euxine Sea. There, in spite of incessant solicitations for recall, or at least permission to end his days in a less inhospitable region, he died, after seven or eight years of various wretchedness, shortly after the death of Augustus, i.e. 15 or 16 A.D.

The works of Ovid may be most properly divided into those which he wrote before, and those which he wrote after, his banishment. In the one he displays the confidence, and sometimes the carelessness, of a public favourite; in the other the despair and irritation incident to a fall from high estate. To the former class belong his *Epistolæ Heroidum*, or Imaginary Letters to and from women of the heroic age of Greece. His *Amores*, or books of elegies on topics, generally, of an erotic character; his *Ars Amatoria* and *Remedium Amoris*; and his learned poems, the *Metamorphoses*, a History of remarkable Transformations; and the *Fasti*, or metrical History of the Roman Calendar. The two last-mentioned works stand apart from Ovid's other writings, and will be briefly characterized when we come to the extracts from them respectively. To the latter class belong his five books of *Tristia*, and his four of *Epistolæ ex Ponto*, in which are contained the record of his sorrows, of his ineffectual appeals to Augustus and the leading men of the Augustan court, of his diminishing hopes and his declining years. Besides these we have a few detached poems, such as the elegy entitled *Nux*, in which a walnut-tree bewails its hard fate and ill-usage; and *Ibis*, a long and bitter

satire against some person now unknown. Lastly, he was the author of a tragedy called *Medea*, in which, in Quintilian's opinion (Instit. Orat. x. 98; Seneca, Controv. 10; Tacitus, Caus. Corrupt. Eloquent. 12), Ovid showed himself capable of dealing with passions of the higher mood. Of this drama only two lines have been preserved, but we may judge of the conception of his heroine by the grand soliloquy which he has put into her mouth in the eleventh book of the *Metamorphoses* (vv. 11-71). The poems which Ovid composed in the language of the Getæ (Epist. e Ponto, iv. 13), or inhabitants of Tomi and its environs, would, if extant, be an inestimable treasure to the philologist, since they would exhibit a very early form of the Teutonic dialects of Europe. Other productions of his fertile pen have also perished; but a poem on Cosmetics (*Medicamina Faciei*), another on Fishing (*Halieutica*), and an address of condolence to Livia Augusta on the death of her son Drusus Nero, are incorrectly assigned to Ovid.

In the writings of his earlier and happier years, Ovid displays all the qualities of a popular author. His fancy is always alert; his eloquence is unfailing; he often offends against good morals and good taste, but he is never dull; and had he been as willing to curb, as he was prone to indulge, the luxuriance of his fancy, he would have probably ranked even with Lucretius and Virgil in the more elevated walks of his art. As it is, he is the first of ancient elegiac poets, so far at least as we have the means of comparison. Nothing in Mimnermus or Simonides, nothing in Tibullus or Propertius possesses the variety, the eloquence, the imaginative opulence, or even at times the pathos of Ovid. In pathetic touches, indeed, Catullus alone equals or surpasses him.

The poems which Ovid composed in exile are generally, and not unjustly, considered tedious. The nine books of the *Tristia* and the *Epistolæ ex Ponto* are certainly one unvaried wail for happiness lost, and for hopes deferred or extinguished. Yet perhaps this censure is too indiscriminate. In their collected form they are read under great disadvantage. Originally they were addressed to different persons, and therefore repetition of the same sorrow was allowable; whereas we hear the complaint and all the echoes of it. The same fault may be charged against many modern collections of Letters. The reader grows tired of Cowper's recurrence to the progress of his 'Homer,' of Southey's reiteration of his literary projects

and performances. But the actual receivers of these letters were not sensible of this defect in them: only when several letters on the same topics are grouped together, does it become apparent. Then as regards the unmanliness imputed to Ovid, on account of his incessant complaints of the climate, the people, and the loneliness of Tomi. "It is so unphilosophic." In the first place, the poet did not pretend to be a Stoic; and for the matter of exile, he was at least as philosophic as either Cicero or Seneca. In the next, life in Rome was to him the only endurable mode of existence. He would doubtless have been better pleased, had Augustus permitted him to reside at Marseilles or Athens, among refined companions and in a genial climate. It was a bitter aggravation of his sufferings to know that he could never quit the Siberia of the Roman empire. Yet even in Greece or Romanized Gaul he would have yearned for the baths, the theatres, the libraries and the saloons of the capital, for the brilliant court of which he had so long been the laureate, for the wits and poets who had accompanied him to the levées and suppers of Julia. In such circles Ovid thrived like a tender plant; and, like a tender plant, he pined away beneath the frosty winds of the Euxine.

P. OVIDII NASONIS CARMINA.

EX EPISTOLIS QUÆ INSCRIBUNTUR 'HEROIDES.'

Her. 10

ARIADNE THESEO.

Mitius inveni, quam te, genus omne ferarum :
 Credita non ulli, quam tibi, pejus eram.
 Quæ legis, ex illo, Theseu, tibi litore mitto :
 Unde tuam sine me vela tulere ratem.
 In quo me somnusque meus male prodidit, et tu, 5
 Per facinus somnis insidiate meis.
 Tempus erat, vitrea quo primum terra pruina
 Spargitur, et tectæ fronde queruntur aves.
 Incertum vigilans, a somno languida, movi
 Thesea pressuras semisupina manus. 10
 Nullus erat ; referoque manus iterumque retento,
 Perque torum moveo brachia ; nullus erat.
 Excussere metus somnum. Conterrita surgo :
 Membraque sunt viduo præcipitata toro.
 Protinus adductis sonuerunt pectora palmis : 15
 Utque erat a somno turbida, rapta coma est.
 Luna fuit : specto, si quid, nisi litora, cernam ;
 Quod videant oculi, nil, nisi litus, habent.
 Nunc huc, nunc illuc, et utroque, sine ordine, curro :
 Alta puellares tardat arena pedes. 20
 Interea toto clamanti litore, Theseu,
 Reddebant nomen concava saxa tuum :
 Et quoties ego te, toties locus ipse vocabat :
 Ipse locus miseræ ferre volebat opem.
 Mons fuit : apparent frutices in vertice rari : 25
 Hinc scopulus raucis pendet adesus aquis.

Ascendo (vires animus dabat) atque ita late
 Æquora prospectu metior alta meo.
 Inde ego (nam ventis quoque sum crudelibus usa)
 Vidi præcipiti carbasa tenta noto ; 30
 Aut vidi : aut etiam, cum me vidisse putarem,
 Frigidior glacie semanimsique fui.
 Nec languere diu patitur dolor : excitor illo,
 Excitor ; et summa Thesea voce voco.
 "Quo fugis ?" exclamo : "scelerate, revertere, Theseu ; 35
 Flecte ratem ; numerum non habet illa suum."
 Hæc ego : quod voci deerat, plangore replebam ;
 Verbera cum verbis mixta fuere meis.
 Si non audires, ut saltem cernere posses,
 Jactatæ late signa dedere manus. 40
 Candidaque imposui longæ gestamina virgæ,
 Scilicet oblitos admonitura mei.
 Jamque oculis ereptus eras : tum denique flevi ;
 Torpuerant molles ante dolore genæ.
 Quid potius facerent, quam me mea lumina flerent, 45
 Postquam desierant vela videre tua ?
 Aut ego diffusis erravi sola capillis,
 Qualis ab Ogygio concita Baccha deo :
 Aut mare prospiciens in saxo frigida sedi :
 Quamque lapis sedes, tam lapis ipsa fui. 50
 Sæpe torum repeto, qui nos acceperat ambos :
 Sed non acceptos exhibiturus erat.
 Et tua, qua possum, pro te, vestigia tango :
 Strataque, quæ membris intepuere tuis.
 Incumbo : lacrimisque toro manante profusis, 55
 "Pressimus," exclamo, "te duo : redde duos.
 Venimus huc ambo : cur non discedimus ambo ?
 Perfide, pars nostri, lectule major ubi est ?"
 Quid faciam ? quo sola ferar ? vacat insula cultu ;
 Non hominum video, non ego facta boum. 60
 Omne latus terræ cingit mare ; navita nusquam ;
 Nulla per ambiguas puppis itura vias.
 Finge dari comitesque mihi, ventosque ratemque ;
 Quid sequar ? accessus terra paterna negat.
 Ut rate felici pacata per æquora labar : 65
 Temperet ut ventos Æolus, exul ero.
 Non ego te, Crete, centum digesta per urbes,
 Aspiciam, puero cognita terra Jovi.

Nam pater et tellus justo regnata parenti Prodita sunt facto, nomina cara, meo.	70
Cum tibi, ne victor tecto morerere recurvo, Quæ regerent passus, pro duce fila dedi.	
Cum mihi dicebas, " Per ego ipsa pericula juro, Te fore, dum nostrum vivet uterque, meam."	
Vivimus : et non sum, Theseu, tua ; si modo vivis, Femina, perjuri fraude sepulta viri.	75
Me quoque, qua fratrem, mactasses, improbe, clava, Esset, quam dederas, morte soluta fides.	
Nunc ego non tantum, quæ sum passura, recorder : Sed quæcumque potest ulla relictæ pati.	80
Occurrunt animo pereunti mille figuræ : Morsque minus pœnæ, quam mora mortis, habet.	
Jam jam venturos aut hac aut suspicor illac, Qui lanient avido viscera dente, lupos.	
Forsitan et fulvos tellus alat ista leones.	85
Quis scit an hæc sævas tigridas insula habet ? Et freta dicuntur magnas expellere phocas.	
Quid vetat et gladios per latus ire meum ? Tantum ne religer dura captiva catena :	
Neve traham serva grandia pensa manu :	90
Cui pater est Minos, cui mater filia Phœbi : Quodque magis memini, quæ tibi pacta fui.	
Si mare, si terras, porrectaque litora vidi, Multa mihi terræ, multa minantur aquæ.	
Cælum restabat : timeo simulacra deorum :	95
Destituor rapidis præda cibusque feris. Sive colunt habitantque viri, diffidimus illis :	
Externos didici læsa timere viros. Viveret Androgeos utinam : nec facta luisses	
Impia funeribus, Cecropi terra, tuis !	100
Nec tua mactasset nodoso stipite, Theseu, Ardua parte virum dextera, parte bovem !	
Nec tibi, quæ reditus monstrarent, fila dedissem— Fila per adductas sæpe recepta manus !	
Non equidem miror, si stat victoria tecum, Strataque Cretæam bellua stravit humum,	105
Non poterant figi præcordia ferrea cornu : Ut te non tegeres, pectore tutus erat,	
Illic tu silices, illic adamanta tulisti : Illic, qui silices, Thesea vincat, habes.	110

Crudeles somni, quid me tenuistis inertem ?
 At semel æterna nocte premenda fui.
 Vos quoque, crudeles venti nimiumque parati ;
 Flaminaque in lacrimas officiosa meas.
 Dextera crudelis, quæ me fratremque necavit : 115
 Et data poscenti, nomen inane, fides.
 In me jurarunt somnus, ventusque fidesque :
 Proditæ sum causis una puella tribus.
 Ergo ego nec lacrimas matris moritura videbo :
 Nec, mea qui digitis lumina condant, erit ? 120
 Spiritus infelix peregrinas ibit in auras,
 Nec positos artus unguet amica manus ?
 Ossa superstabunt volucres inhumata marinæ ?
 Hæc sunt officiis digna sepulcra meis ?
 Ibis Cecropios portus, patriaque receptus 125
 Cum steteris urbis celsus in arce tuæ,
 Et bene narraris letum taurique virique,
 Sectaque per dubias saxea tecta vias ;
 Me quoque narrato sola tellure relictam :
 Non ego sum titulis subripienda tuis. 130
 Nec pater est Ægeus : nec tu Pittheidos Æthræ
 Filius : auctores saxa fretumque tui.
 Dii facerent, ut me summa de rupe videres !
 Movisset vultus mœsta figura tuos.
 Nunc quoque non oculis, sed, qua potes, aspice mente 135
 Hærentem scopulo, quem vaga pulsat aqua.
 Aspice demissos lugentis in ore capillos ;
 Et tunicas lacrimis, sicut ab imbre, graves.
 Corpus, ut impulsæ segetes Aquilonibus, horret :
 Literaque articulo pressa tremente labat. 140
 Non te per meritum, quoniam mala cessit, adoro :
 Debita sit facto gratia nulla meo.
 Sed nec poena quidem : si non ego causa salutis,
 Non tamen est, cur sis tu mihi causa necis.
 Has tibi, plangendo lugubria pectora lassas, 145
 Infelix tendo trans freta longa manus.
 Hos tibi, qui superant, ostendo mœsta capillos :
 Per lacrimas oro, quas tua facta movent :
 Flecte ratem, Theseu : versoque relabere velo :
 Si prius occidero, tu tamen ossa leges."

10 am 15

IN LIVOREM.

Quid mihi, Livor edax, ignavos objicis annos ; Ingeniique vocas carmen inertis opus ? Non me more patrum, dum strenua sustinet ætas, Præmia militiæ pulverulenta sequi :	
Nec me verbosas leges ediscere : nec me Ingrato vocem prostituisse foro.	5
Mortale est, quod quæris opus : mihi fama perennis Quæritur ; in toto semper ut orbe canar.	
Vivet Mœonides, Tenedos dum stabit et Ide : Dum rapidas Simoïs in mare volvet aquas.	10
Vivet et Ascræus, dum mustis uva tumebit ; Dum cadet incurva falce resecta Ceres.	
Battiades semper toto cantabitur orbe ; Quamvis ingenio non valet, arte valet.	
Nulla Sophocleo veniet jactura cothurno. Cum Sole et Luna semper Aratus erit.	15
Dum fallax servus, durus pater, improba lena Vivent, dum meretrix blanda, Menandros erit.	
Ennius arte carens, animosique Accius oris, Casurum nullo tempore nomen habent.	20
Varronem primamque ratem quæ nesciat ætas, Aureaque Æsonio terga petita duce ?	
Carmina sublimis tunc sunt peritura Lucreti Exitio terras eum dabit una dies.	
Tityrus, et fruges, Æneïaque arma legentur, Roma, triumphati dum caput orbis eris.	25
Donec erunt ignes arcusque Cupidinis arma Discentur numeri, culte Tibulle, tui.	
Gallus et Hesperii et Gallus notus Eois, Et sua eum Gallo nota Lycoris erit.	30
Ergo cum silices, cum dens patientis aratri Depereant ævo, carmina morte carent.	
Cedant carminibus reges, regumque triumpho : Cedat et auriferi ripa beata Tagi.	
Vilia miretur vulgus ; mihi flavus Apollo Pocula castaliæ plena ministret aquæ,	35
Sustineamque coma metuentem frigora myrtum : Atque a sollicito multus amante legar.	

Pascitur in vivis Livor ; post fata quiescit,
 Cum suus ex merito quemque tuetur honos. 40
 Ergo etiam, cum me supremus adederit ignis,
 Vivam ; parsque mei multa superstes erit.

Am 1

TRAGŒDIÆ ET ELEGEIÆ CONTENTIO.

Stat vetus, et multos incædua silva per annos.
 Credibile est illi numen inesse loco.
 Fons sacer in medio, speluncaque pumice pendens ;
 Et latere ex omni dulce queruntur aves.
 Hic ego dum spatior tectus nemoralibus umbris, 5
 Quod mea, quærebam, Musa moveret opus.
 Venit odoratos Elegeïa nexa capillos :
 Et, puto pes illi longior alter erat.
 Forma decens : vestis tenuissima, cultus amantis :
 In pedibus vitium causa decoris erat 10
 Venit et ingenti violenta Tragœdia passu :
 Fronte comæ torva, palla jacebat humi.
 Læva manus sceptrum late regale tenebat :
 Lydius alta pedum vincla cothurnus erat.
 Et prior, "Ecquis erit," dixit, "tibi finis amandi ?" 15
 O argumenti lente Poeta tui !
 Sæpe aliquis digito vatem designat euntem :
 Atque ait, "Hic, hic est quem ferus urit Amor.
 Fabula (nec sentis) tota jactaris in urbe :
 Dum tua præterito facta pudore refers. 20
 Tempus erat thyrsos pulsum graviore moveri.
 Cessatum satis est : incipe majus opus.
 Materia premis ingenium ; cane facta virorum :
 Hæc animo, dices, area digna meo est.
 Quod teneræ cantent, lusit tua Musa, puellæ : 25
 Primaque per numeros acta juventa suos.
 Nunc habeam per te Romana Tragœdia nomen.
 Implebit leges spiritus iste meas."
 Hactenus : et movit pictis innixa cothurnis
 Densum cæsarie terque quaterque caput. 30
 Altera, si memini, limis subrisit ocellis.
 Fallor, an in dextra myrtea virga fuit ?
 "Quid gravibus verbis, animosa Tragœdia," dixit,
 "Me premis ? an nunquam non gravis esse potes ?

Imparibus tamen es numeris dignata moveri.	35
In me pugnasti versibus usa meis.	
Non ego contulerim sublimia carmina nostris :	
Obruit exiguas regia vestra fores.	
Sum levis ; et mecum levis est, mea cura, Cupido.	
Non sum materia fortior ipsa mea.	40
Prima tuæ movi felicia semina mentis.	
Munus habet, quod te jam petit, ista meum."	
Desierant. Cœpi : " Per vos utramque rogamus,	
In vacuas aures verba timentis eant.	
Altera me sceptro decoras, altoque cothurno.	45
(Jam nunc contacto magnus in ore sonor)	
Altera das nostro victurum nomen amori.	
Ergo ades, et longis versibus adde breves.	
Exiguum vati concede, Tragedia, tempus ;	
Tu labor æternus : quod petit illa, breve est."	50
Mota dedit veniam ; teneri properentur amores,	
Dum vacat : a tergo grandius urget opus.	

2 am 18

AD MACRUM POETAM.

Carmen ad iratum dum tu producis Achillen	
Primaque juratis induis arma viris ;	
Nos, Macer, ignavæ Veneris cessamus in umbra :	
Et tener ausuros grandia frangit Amor.	
Sæpe meæ, " Tandem," dixi, " discede," puellæ :	5
In gremio sedit protinus illa meo.	
Sæpe " Pudet," dixi : lacrimis vix illæ retentis,	
" Me miseram ! jam te," dixit, " amare pudet."	
Vincor ; et ingenium sumptis revocatur ab armis :	
Resque domi gestas, et mea bella, cano.	10
Sceptra tamen sumpsi : curaque Tragedia nostra	
Crevit, et huic operi quamlibet aptus eram.	
Risit Amor, pallamque meam, pictosque cothurnos	
Sceptraque privata tam bene sumpta manu.	
Hinc quoque me dominæ numen deduxit iniquæ :	15
Deque cothurnato vate triumphat Amor.	
Quod licet, aut Artes teneri profiteamur Amoris :	
(Hei mihi ! præceptis urgeor ipse meis.)	
Aut, quod Penelopes verbis reddatur Ulixi	
Scribimus ; aut lacrimas, Phylli relictæ, tuas.	20

Quod Paris et Macareus, et quod male gratus Iäson,
 Hippolytique parens, Hippolytusque legant :
 Quodque tenens strictum Dido miserabilis ense
 Dicat, et Äolias Lesbis amica lyrae.
 Quam celer e toto rediit meus orbe Sabinus, 25
 Scriptaque diversis retulit ille locis !
 Candida Penelope signum cognovit Ulixis :
 Legit ab Hippolyto scripta noverca suo.
 Jam pius Äneas miseræ rescipsit Elisæ :
 Quodque legat Phyllis, si modo vivit, habet. 30
 Tristis ad Hipsipylen ab Iäsone litera venit :
 Det votam Phoebo Lesbis amata lyram.
 Nec tibi (qua tutum vati, Macer, arma canenti)
 Aureus in medio Marte tacetur Amor
 Et Paris est illic, et adultera, nobile crimen 35
 Et comes extincto Laodamia viro.
 Si bene te novi ; non bella libentius istis
 Dicis : et mea vestris in a castra redis.

3 amb

IN MORTEM PSITTACI.

Psittacus, Eois imitatrix ales ab Indis,
 Occidit, exsequias ite frequenter, aves.
 Ita, piæ volucres, et plangite pectora pennis ;
 Et rigido teneras ungue notate genas.
 Horrida pro mæstis lanietur pluma capillis ; 5
 Pro longa resonent carmina vestra tuba.
 Quid scelus Ismarii quereris, Philomela, tyranni ?
 Expleta est annis ista querela suis.
 Alitis in raræ miserum devertite funus.
 Magna, sed antiqui, causa doloris Itys. 10
 Omnes, quæ liquido libratis in aëre cursus ;
 Tu tamen ante alias, turtur amice, dole.
 Plena fuit vobis omni concordia vita,
 Et stetit ad finem longa tenaxque fides.
 Quod fuit Argolico juvenis Phocæus Orestæ : 15
 Hoc tibi, dum licuit, Psittace, turtur erat.
 Quid tamen ista fides ? quid rari forma coloris ?
 Quid vox mutandis ingeniosa sonis ?
 Quid juvat, ut datus es, nostræ placuisse puellæ ?
 Infelix avium gloria, nempe jaces. 20

- Tu poteras virides pennis hebetare smaragdos,
 Tincta gerens rubro punica rostra croco.
 Non fuit in terris vocum simulantior ales :
 Reddebas blæso tam bene verba sono.
 Raptus es invidia ; non tu fera bella movebas : 25
 Garrulus et placidæ pacis amator eras
 Ecce, coturnices inter sua prælia vivunt :
 Forsitan et fiant inde frequenter anus.
 Plenus eras minimo ; nec præ sermonis amore
 In multos poteras ora vacare cibos. 30
 Nux erat esca tibi : causæque papavera somni :
 Pellebatque sitim simplicis humor aquæ.
 Vivit edax vultur, ducensque per æra gyros
 Milïus, et pluvizæ graculus auctor aquæ,
 Vivit et armifera cornix invisâ Minervæ : 35
 Illa quidem seclis vix moritura novem.
 Occidit ille loquax, humanæ vocis imago,
 Psittacus, extremo munus ab orbe datum.
 Optima prima fere manibus rapiuntur avaris ;
 Implentur numeris deteriora suis. 40
 Tristia Phyllacidæ Thersites funera vidit :
 Jamque cinis, vivis fratribus, Hector erat.
 Quid referam timidæ pro te pia vota puellæ ;
 Vota, procelloso per mare rapta Noto ?
 Septima lux aderat, non exhibitura sequentem : 45
 Et stabat vacua jam tibi Parca colo
 Nec tamen ignavo stupuerunt verba palato.
 Clamavit moriens lingua, " Corinna, vale."
 Colle sub Elysio nigra nemus ilice frondens,
 Udaque perpetuo gramine terra viret. 50
 Si qua fides dubiis : volucrum locus ille piarum
 Dicitur, obscænæ quo prohibentur aves.
 Illic innocui late pascuntur olores :
 Et vivax Phoenix, unica semper avis.
 Explicat ipsa suas ales Junonia pennas : 55
 Oscula dat cupido blanda columba mari,
 Psittacus has inter, nemorali sede receptus,
 Convertit volucres in sua verba pias.
 Ossa tegit tumulus : tumulus pro corpore parvus :
 Quo lapis exiguus par sibi carmen habet. 60

3 Am 13

JUNONIS ARGIVÆ APUD FALISCOS FESTUM.

Cum mihi pomiferis conjux foret orta Faliscis ;
 Moenia contigimus victa, Camille, tibi.
 Casta sacerdotes Junoni festa parabant
 Per celebres ludos indigenamque bovem.
 Grande moræ pretium ritus cognoscere : quamvis 5
 Difficilis clivis huc via præbet iter.
 Stat vetus, et densa prænubilus arbore lucus.
 Aspice : concedas numen inesse loco.
 Accipit ara preces votivæque tura piorum ;
 Ara per antiquas facta sine arte manus. 10
 Hinc ubi præsonuit sollemni tibia cantu ;
 It per velatas annua pompa vias.
 Ducuntur nivæ, populo plaudente, juvencæ,
 Quas aluit campis herba Falisca suis :
 Et vituli nondum metuenda fronte minaces, 15
 Et minor ex humili victima porcus hara :
 Duxque gregis cornu per tempora dura recurvo.
 Invisa est dominæ sola capella Deæ.
 Illius indicio silvis inventa sub altis
 Dicitur inceptam destituisse fugam. 20
 Nunc quoque per pueros jaculis incessitur index :
 Et pretium auctori vulneris ipsa datur.
 Qua ventura Dea est, juvenes timidæque puellæ
 Præverrunt latas veste jacente vias.
 Virginei crines auro gemmaque premuntur ; 25
 Et tegit auratos palla superba pedes.
 More patrum Graio velatæ vestibibus albis
 Tradita supposito vertice sacra ferunt.
 Ore favent populi, tunc cum venit aurea pompa :
 Ipsa sacerdotes subsequiturque suas. 30
 Argiva est pompæ facies ; Agamemnone cæso,
 Et scelus et patrias fugit Halesus opes.
 Jamque pererratis profugus terraque fretoque,
 Moenia felici condidit alta manu.
 Ille suos docuit Junonia sacra Faliscos : 35
 Sint mihi, sint populo semper amica suo.

32m 9

IN MORTEM TIBULLI.

Memnona si mater, mater ploravit Achillen, Et tangunt magnas tristia fata deas : Flebilis indignos, Elegeia, solve capillos. Ah nimis ex vero nunc tibi nomen erit ! Ille tui vates operis, tua fama, Tibullus	5
Ardet in exstructo, corpus inane, rogo. Ecce, puer Veneris fert eversamque pharetram, Et fractos arcus et sine luce facem. Aspice, demissis ut eat miserabilis alis : Pectoraque infesta tundat aperta manu.	10
Excipiunt sparsi lacrimas per colla capilli, Oraque singultu concutiente sonant. Fratris in Æneæ sic illum funere dicunt Egressum tectis, pulcher Iule, tuis.	15
Nec minus est confusa Venus, moriente Tibullo, Quam juveni rupit cum ferus inguen aper. At sacri vates, et divûm cura vocamur : Sunt etiam, qui nos numen habere putent. Scilicet omne sacrum mors importuna profanat : Omnibus obscuras injicit illa manus.	20
Quid pater Ismario, quid mater profuit Orphee ? Carmine quid victas obstupuisse feras ? Ælinon in silvis idem pater, Ælinon altis Dicitur invita concinuisse lyra Adjice Mœoniden, a quo, ceu fonte perenni, Vatum Pieriis ora rigantur aquis ;	25
Hunc quoque summa dies nigro submersit Averno ; Diffugiunt avidos carmina sola rogos. Durat opus vatum, Trojani fama laboris, Tardaque nocturno tela retexta dolo.	30
Sic Nemesis longum, sic Delia, nomen habebunt : Altera, cura recens, altera, primus amor. Quid vos sacra juvant ? Quid nunc Ægyptia prosunt Sistra ? quid in vacuo secubuisse toro ? Cum rapiant mala fata bonos (ignoscite fasso) Sollicitor nullos esse putare deos.	35
Vive pius ; moriere pius : cole sacra ; colentem Mors gravis a templis in cava busta trahet. Carminibus confide bonis ; jacet ecce Tibullus. Vix manet e tanto parva quod urna capit.	40

Tene, sacer Vates, flammæ rapuere rogales :
 Pectoribus pasci nec timuere tuis ?
 Aurea sanctorum potuissent templa Deorum
 Urere, quæ tantum sustinuerunt nefas.
 Avertit vultus, Erycis quæ possidet arces ; 45
 Sunt quoque qui lacrimas continuisse negent.
 Sed tamen hoc melius quam si Phæacia tellus
 Ignotum vili supposuisset humo.
 Hinc certe madidos fugientis pressit ocellos
 Mater ; et in cineres ultima dona tulit : 50
 Hinc soror in partem misera cum matre doloris
 Venit, inornatas dilaniata comas.
 Cumque tuis sua junxerunt Nemesisque priorque
 Oscula : nec solos destituere rogos.
 Delia discedens, " Felicius," inquit, " amata 55
 Sum tibi : vixisti, dum tuus ignis eram."
 Cui Nemesis, " Quid ais ? tibi sint mea damna dolori,
 Me tenuit moriens, deficiente manu."
 Si tamen e nobis aliquid, nisi nomen et umbra,
 Restat : in Elysia valle Tibullus erit 60
 Obvius huic venias, hedera juvenilia cinctus
 Tempora, cum Calvo, docte Catulle, tuo.
 Tu quoque (si falsum est temerati crimen amici)
 Sanguinis atque animæ, prodige Galle, tuæ.
 His comes umbra tua est : si quid modo corporis umbra est. 65
 Auxisti numeros, culte Tibulle, pios.
 Ossa quieta, precor, tuta requiescite in urna :
 Et sit humus cineri non onerosa tuo.

E LIBRIS P. OVIDII NASONIS QUI INSCRIBUNTUR
 METAMORPHOSEÏON.

The Books of the Transformations* ("formas mutatas in nova corpora")
 were just completed, and awaiting the author's last touch, when his

* Sunt quoque mutatæ ter quinque volumina formæ,
 Carmina de domini funere rapta sui.
 Illud opus potuit, si non prius ipse perissem,
 Certius a summa nomen habere manu.
 Nunc incorrectum populi pervenit in ora,
 In populi quidquam si tamen ore meum est.

(Trist. iii. El. xiv. 19-24.)

disgrace and exile took place. In his despair at the moment, Ovid threw the manuscript, which he then believed to be the only one, into the fire; but, fortunately, a few copies were safe in the hands of friends, and in calmer hours he repented of his haste, and rejoiced in the preservation of his imperfect work. It might, he thought, remind readers at Rome of the unhappy exile at Tomi. Among the most beautiful portions of this noble and learned, though unequal poem, may be enumerated the description of the Golden Age (*Metamorph.* i. 89-112); of the Palace of the Sun (ii. 1-18); of Narcissus at the Fountain (iii. 407-510); the story of Pyramus and Thisbe (iv. 55-166); Medea's Soliloquy (vii. 11-71); the Death of Procris (vii. 661-862); the stories of Dædalus and Icarus (viii. 152-259); of Baucis and Philemon (viii. 618-724); the Cave of Sleep (xi. 592-632); and the contention of Ajax and Ulysses for the armour of Achilles (xiii. 1-390)—perhaps the finest specimen of poetic eloquence in ancient literature. Some of these subjects were treated by Ovid in Elegiac verse also—*e.g.* the story of Dædalus and Icarus (*Ars Amat.* ii. 21-96); the death of Procris (*Ars Amat.* iii. 686-746). Medea's emotions are again described in an epistle to Jason (*Heroid.* xii.); and in the tale of Hyreus (*Fasti*, v. 499-586), the poet repeats some of the incidents of the story of Baucis and Philemon.

The extracts which follow are the description of the Golden Age; of Narcissus at the Fountain; of the Cave of Sleep; the story of Baucis and Philemon; Medea's Soliloquy; and the Speeches of Ajax and Ulysses.

AUREA ÆTAS.

I 89-112

Aurea prima sata est ætas, quæ, vindice nullo, Sponte sua, sine lege, fidem rectumque colebat. Pœna metusque aberant, nec verba minacia fixo Ære legebantur; nec supplex turba timebant Judicis ora sui; sed erant sine iudice tuti.	5
Nondum cæsa suis, peregrinum ut viseret orbem, Montibus, in liquidas pinus descenderat undas; Nullaque mortales, præter sua, litora norant. Nondum præcipites cingebant oppida fossæ: Non tuba directi, non æris cornua flexi,	10
Non galeæ, non ensis, erant: sine militis usu Mollia securæ peragebant otia gentes. Ipsa quoque immunis, rastroque intacta, nec ullis Saucia vomeribus, per se dabat omnia tellus; Contentique cibus, nullo cogente, creatis	15
Arbuteos fetus, montanaque fraga legebant, Cornaque, et in duris hærentia mora rubetis, Et quæ deciderant patula Jovis arbore glandes. Ver erat æternum, placidique tepentibus auris Mulcebant Zephyri natos sine semine flores.	20

Mox etiam fruges tellus inarata ferebat ;
 Nec renovatus ager gravidis canebat aristis.
 Flumina jam lactis, jam flumina nectaris ibant ;
 Flavaque de viridi stillabant ilice mella.

Jul 3.407

NARCISSUS.

Fons erat illimis, nitidis argenteus undis,
 Quem neque pastores, neque pastæ monte capellæ
 Contigerant, aliudve pecus : quem nulla volucris,
 Nec fera turbârat, nec lapsus ab arbore ramus. 5
 Gramen erat circa, quod proximus humor alebat :
 Silvaque, sole lacum passura tepescere nullo.
 Hic puer, et studio venandi lassus et æstu,
 Procubuit ; faciemque loci fontemque secutus ;
 Dumque sitim sedare cupit, sitis altera crevit :
 Dumque bibit, visæ correptus imagine formæ, 10
 Spem sine corpore amat : corpus putat esse, quod umbra est.
 Astupet ipse sibi, vultuque immotus eodem
 Hæret, ut e Pario formatum marmore signum.
 Spectat humi positus geminum, sua lumina, sidus,
 Et dignos Baccho dignos et Apolline crines, 15
 Impubesque genas, et eburnea colla, decusque
 Oris, et in niveo mixtum candore ruborem ;
 Cunctaque miratur, quibus est mirabilis ipse.
 Se cupit imprudens ; et qui probat, ille probatur ;
 Dumque petit, petitur : pariterque incendit, et ardet. 20
 Irrita fallaci quoties dedit oscula fonti !
 In medias quoties, visum captantia collum
 Brachia mersit aquas : nec se deprendit in illis !
 Quid videat, nescit ; sed, quod videt, uritur illo ;
 Atque oculos idem, qui decipit, incitat error. 25
 Credule, quid frustra simulacra fugacia captas ?
 Quod petis, est nusquam : quod amas, avertere, perdes :
 Ista percussæ, quam cernis, imaginis umbra est :
 Nil habet ista sui ; tecumque venitque manetque.
 Tecum discedat, si tu discedere possis. 30
 Non illum Cereris, non illum cura quietis
 Abstrahere inde potest ; sed opaca fusus in herba
 Spectat inexpleto mendacem lumine formam ;
 Perque oculos perit ipse suos ; paulumque levatus,

Ad circumstantes tendens sua brachia silvas 35
 "Ecquis, io silvæ, crudelius," inquit, "amavit?
 Scitis enim, et multis latebra opportuna fuistis.
 Ecquem, quum vestræ tot agantur secula vitæ,
 Qui sic tabuerit, longo meministis in ævo?
 Et placet, et video: sed quod videoque, placetque, 40
 Non tamen invenio: tantus tenet error amantem!
 Quoque magis doleam: nec nos mare separat ingens,
 Nec via, nec montes, nec clausis mœnia portis:
 Exigua prohibemur aqua: cupit ipse teneri;
 Nam, quoties liquidis porreximus oscula lymphis, 45
 Hic toties ad me resupino nititur ore:
 Posse putes tangi; minimum est, quod amantibus obstat.
 Quisquis es, huc exi! quid me, puer unice, fallis?
 Quo ve petitus abis? certe nec forma, nec ætas
 Est mea, quam fugias: et amârunt me quoque Nymphæ. 50
 Spem mihi, nescio quam, vultu promittis amico;
 Quumque ego porrexî tibi brachia, porrigis ultro:
 Quum risi, arrides: lacrimas quoque sæpe notavi,
 Me lacrimante, tuas: nutu quoque signa remittis:
 Et, quantum motu formosi suspicor oris, 55
 Verba refers, aures non pervenientia nostras.
 In te ego sum, sensi: nec me mea fallit imago:
 Uror amore mei: flammis moveoque feroque.
 Quid faciam? roger, anne rogem? quid deinde rogabo?
 Quod cupio mecum est; inopem me copia fecit. 60
 O utinam nostro secedere corpore possem!
 Votum in amante novum: vellem, quod amamus, abesset!
 Jamque dolor vires adimit; nec tempora vitæ
 Longa meæ superant; primoque extinguior in ævo:
 Nec mihi mors gravis est posituro morte dolores. 65
 Hic, qui diligitur, vellem diuturnior esset:
 Nunc duo concordēs anima moriemur in una."
 Dixit, et ad faciem rediit malesanus eandem;
 Et lacrimis turbavit aquas: obscuraque moto
 Reddita forma lacu est: quam cum vidisset abire, 70
 "Quo fugis? o remane; nec me, crudelis, amantem
 Desere," clamavit; "liceat, quod tangere non est,
 Aspicere, et misero præbere alimenta furori."
 Dumque dolet, summa vestem deduxit ab ora,
 Nudaque marmoreis percussit pectora palmis. 75
 Pectora traxerunt tenuem percussa ruborem:
 Non aliter, quam poma solent, quæ candida parte,

Parte rubent : aut, ut variis solet uva racemis
 Ducere purpureum, nondum matura colorem.
 Quæ simul aspexit liquefacta rursus in unda, 80
 Non tulit ulterius ; sed, ut intabescere flavæ
 Igne levi ceræ, matutinæque pruinae
 Sole tepente solent ; sic attenuatus amore
 Liquitur ; et cæco paulatim carpitur igni.
 Et neque jam color est mixto candore rubori : 85
 Nec vigor, et vires, et quæ modo visa placebant,
 Nec corpus remanet, quondam quod amaverat Echo.
 Ille caput viridi fessum submitit in herba ;
 Lumina nox claudit domini mirantia formam.
 Tum quoque se, postquam est inferna sede receptus, 90
 In Stygia spectabat aqua : planxere sorores
 Naiades : et sectos fratri posuere capillos :
 Planxere et Dryades ; plangentibus assonat Echo.
 Jamque rogam quassasque faces feretrumque parabant :
 Nusquam corpus erat : croceum pro corpore florem 95
 Inveniunt, foliis medium cingentibus albis.

Hic LXI 502

SOMNI DOMUS.

Est prope Cimmerios longo spelunca recessu,
 Mons cavus, ignavi domus et penetralia Somni :
 Quo nunquam radiis oriens, mediusve, cadensve
 Phœbus adire potest ; nebulae caligine mixtae
 Exhalantur humo, dubiæque crepuscula lucis. 5
 Non vigil ales ibi cristati cantibus oris
 Evocat Auroram ; nec voce silentia rumpunt
 Sollicitive canes, canibusve sagacior anser :
 Non fera, non pecudes, non moti flamine rami,
 Humanæve sonum reddunt convicia linguæ. 10
 Muta quies habitat : saxo tamen exit ab imo
 Rivus aquæ Lethes : per quem cum murmure labens
 Invitat somnos crepitantibus unda lapillis.
 Ante fores antri fœcunda papavera florent,
 Innumeræque herbæ, quarum de lacte soporem 15
 Nox legit, et spargit per opacas humida terras.
 Janua, quæ verso stridorem cardine reddat,
 Nulla domo tota ; custos in limine nullus.
 At medio torus est ebено sublimis in antro,
 Plumeus, unicolor, pullo velamine tectus, 20

Quo cubat ipse Deus, membris languore solutis.
 Hunc circa passim, varias imitantia formas
 Somnia vana jacent totidem, quod messis aristas
 Silva gerit frondes, ejectas litus arenas.

Met 8, 618

BAUCIS ET PHILEMON.

Immensa est, finemque potentia cœli
 Non habet, et quicquid Superi voluere, peractum est :
 Quoque minus dubites, tilia contermina quercus
 Collibus est Phrygiis, modico circumdata muro.
 Ipse locum vidi : nam me Pelopeia Pittheus 5
 Misit in arva, suo quondam regnata parenti.
 Haud procul hinc stagnum : tellus habitabilis olim :
 Nunc celebres mergis fulicisque palustribus undæ.
 Jupiter huc, specie mortali, cumque parente
 Venit Atlantiades positus caducifer alis. 10
 Mille domos adiere, locum requiemque petentes ;
 Mille domos clausere seræ : tamen una recepit,
 Parva quidem, stipulis et canna tecta palustri :
 Sed pia Baucis anus, parilique ætate Philemon
 Illa sunt annis juncti juvenilibus : illa 15
 Consenuere casa : paupertatemque fatendo
 Effecere levem, nec iniqua mente ferendam.
 Nec refert, dominos illic famulosne requiras ;
 Tota domus duo sunt : idem parentque jubentque.
 Ergo ubi cœlicolæ parvos tetigere penates, 20
 Submissoque humiles intrârunt vertice postes,
 Membra senex posito jussit relevare sedili :
 Quo superinjecit textum rude sedula Baucis.
 Inde foco tepidum cinerem dimovit et ignes
 Suscitât hesternos : foliisque et cortice sicco 25
 Nutrit : et ad flammâs anima producit anili ;
 Multifidasque faces, ramaliaque arido tecto
 Detulit, et minuit, parvoque admovit ahenô :
 Quodque suus conjux riguo collegerat horto,
 Truncat olus foliis : furca levat ille bicorni 30
 Sordida tecta suis, nigro pendentia tigno :
 Servatoque diu resecat de tergore partem
 Exiguam : sectamque domat ferventibus undis.
 Interea medias fallunt sermonibus horas :

Sentirique moram prohibent: erat alveus illic Fagineus, curva clavo suspensus ab ansa:	35
Is tepidis impletur aquis: artusque fovendos Accipit; in medio torus est de mollibus ulvis Impositus lecto, sponda pedibusque salignis:	
Vestibus hunc velant, quas non nisi tempore festo Sternere consuerant: sed et hæc vilisque vetusque Vestis erat, lecto non indignanda saligno.	40
Accubere Dei; mensam succinta tremensque Ponit anus: mensæ sed erat pes tertius impar;	
Testa parem fecit: quæ postquam subdita clivum Sustulit, æquatam mentæ tersere virentes.	45
Ponitur hic bicolor sinceræ bacca Minervæ, Conditaque in liquida corna autumnalia fæce, Intubaque, et radix, et lactis massa coacti, Ovæque, non acri leviter versata favilla;	50
Omnia fictilibus: post hæc cælatus eadem Sistitur argilla crater: fabricataque fago Pocula, qua cava sunt, flaventibus illita ceris.	
Parva mora est: epulasque foci misere calentes: Nec longæ rursus referuntur vîpa senectæ:	55
Dantque locum mensis paulum secunda secundis. Hic nux, hic mixta est rugosis carica palmis, Prunæque et in patulis redolentia mala canistris, Et de purpureis collectæ vitibus uvæ:	
Candidus in medio favus est: super omnia vultus Accessere boni, nec iners pauperque voluntas.	60
Interea quoties haustum cratera repleti Sponte sua, per seque vident succrescere vîna, Attoniti novitate pavent, manibusque supinis Concipiunt Baucisque preces timidusque Philemon.	65
Et veniam dapibus, nullisque paratibus orant. Unicus anser erat, minimæ custodia villæ, Quem Dîs hospitibus domini mactare parabant:	
Ille celer penna tardos ætate fatigat, Eluditque diu: tandemque est visus ad ipsos Confugisse Deos. Superi vetuere necari:	70
"Dîque sumus: meritasque luet vicinia pœnas Impia," dixerunt: "vobis immunibus hujus Esse mali dabitur; modo vestra relinquitte tecta; Ac nostros comitate gradus: et in ardua montis Ite simul." Parent ambo, baculisque levati Nituntur longo vestigia ponere clivo.	75

Tantum aberant summo, quantum semel ire sagitta
 Missa potest : flexere oculos, et mersa palude
 Cætera prospiciunt, tantum sua tecta manere. 80
 Dumque ea mirantur, dum deflent fata suorum,
 Illa vetus, dominis etiam casa parva duobus,
 Vertitur in templum : furcas subiere columnæ :
 Stramina flavescent, adopertaque marmore tellus,
 Cælatæque fores, aurataque tecta videntur : 85
 Talia quum placido Saturnius edidit ore :
 " Dicite, juste senex, et fœmina conjuge justo
 Digna, quid optetis." Cum Baucide pauca locutus,
 Judicium Superis aperit commune Philemon :
 Esse sacerdotes, delubraque vestra tueri 90
 Poscimus : et quoniam concordēs egimus annos,
 Auferat hora duos eadem, nec conjugis unquam
 Busta meæ videam ; neu sim tumulandus ab illa."
 Vota fides sequitur : templi tutela fuere,
 Donec vita data est : annis ævoque soluti 95
 Ante gradus sacros quum starent forte, locique
 Inciperent casus, frondere Philemona Baucis,
 Baucida conspexit senior frondere Philemon :
 Jamque super gelidos crescente cacumine vultus,
 Mutua, dum licuit, reddebant dicta : " Valeque, 100
 O conjux," dixere simul, simul abdita texit
 Ora frutex : ostendit adhuc Tyaneus illic
 Incola de gemino vicinos corpore truncos.
 Hæc mihi non vani, neque erat cur fallere vellent,
 Narravere senes : equidem pendentia vidi 105
 Serta super ramos : ponensque recentia, dixi :
 " Cura pii Diis sunt : et, qui coluere, coluntur."

Mel 7,9

MEDEA.

Concipit interea validos Ætias ignes ;
 Et luctata diu, postquam ratione furorem
 Vincere non poterat : " Frustra, Medea, repugnas :
 Nescio quis Deus obstat," ait, mirumque, nisi hoc est,
 Aut aliquid certe simile huic, quod amare vocatur. 5
 Nam cur jussa patris nimium mihi dura videntur ?
 Sunt quoque dura nimis : cur quem modo denique vidi,
 Ne pereat, timeo ? quæ tanti causa timoris ?

Excute virgineo conceptas pectore flammæ,
 Si potes, infelix : si possem, sanior essem. 10
 Sed trahit invitam nova vis : aliudque cupido,
 Mens aliud suadet : video meliora, proboque ;
 Deteriora sequor : quid in hospite, regia virgo,
 Ureris ? et thalamos alieni concipis orbis ?
 Hæc quoque terra potest, quod ames, dare : vivat, an ille 15
 Occidat, in Diis est : vivat tamen : idque precari
 Vel sine amore licet : quid enim commisit Iason ?
 Quam, nisi crudelem, non tangat Iasonis ætas,
 Et genus et virtus ? quam non, ut cætera desint,
 Forma movere potest ? certe mea pectora movit. 20
 At, nisi opem tulero, taurorum afflabitur ore :
 Concurretque suæ segeti, tellure creatis
 Hostibus : aut avido dabitur fera præda draconi.
 Hoc ego si patiar, tum me de tigride natam,
 Tum ferrum et scopulos gestare in corde fatebor. 25
 Cur non et specto pereuntem ? oculosque videndo
 Conscelero ? cur non tauros exhortor in illum,
 Terrigenasque feros, insopitumque draconem ?
 Di meliora velint : quamquam non ista precanda,
 Sed facienda mihi : prodamne ego regna parentis ? 30
 Atque ope nescio quis servabitur advena nostra,
 Ut per me sospes, sine me, det lintea ventis,
 Virque sit alterius ? pœnæ Medea relinquit ?
 Si facere hoc, aliamve potest præponere nobis,
 Occidat ingratus : sed non is vultus in illo, 35
 Non ea nobilitas animo est, ea gratia formæ,
 Ut timeam fraudem, meritique obliviam nostri.
 Et dabit ante fidem : cogamque in fœdera testes
 Esse deos : quid tuta times, accingere : et omnem
 Pelle moram : tibi se semper debebit Iason : 40
 Te face solenni junget sibi : perque Pelasgas
 Servatrix urbes matrum celebrabere turba.
 Ergo ego germanam, fratremque, patremque, deosque
 Et natale solum, ventis allata, relinquam ?
 Nempe pater sævus : nempe est mea barbara tellus ; 45
 Frater adhuc infans : stant mecum vota sororis.
 Maximus intra me Deus est ; non magna relinquam ;
 Magna sequar : titulum servatæ pubis Achivæ,
 Notitiamque loci melioris, et oppida, quorum
 Hic quoque fama viget, cultusque artesque virorum : 50
 Quemque ego cum rebus, quas totus possidet orbis,

Æsonidem mutâsse velim : quo conjuge felix,
 Et Dis cara ferar, et vertice sidera tangam.
 Quid, quod nescio qui mediis concurrere in undis
 Dicuntur montes, ratibusque inimica Charybdis, 55
 Nunc sorbere fretum, nunc reddere : cinctaque sævis
 Scylla rapax canibus Siculo latrare profundo ?
 Nempe tenens quod amo, gremioque in Iasonis hærens,
 Per freta longa trahar : nihil illum amplexa verebor ;
 Aut si quid metuam, metuam de conjuge solo. 60
 Conjugiumne putas ? speciosaque nomina culpæ
 Imponis, Medea, tuæ ? quin aspice, quantum
 Aggrediare nefas : et, dum licet, effuge crimen."

Æol. 13.² AJACIS ET ULYSSIS CONTENTIO.

Consedere duces, et, vulgi stante corona,
 Surgit ad hos clypei dominus septemplcis Ajax.
 Utque erat impatens iræ, Sigeïa torvo
 Litora respexit, classemque in litore, vultu :
 Intendensque manus, " Ægimus, prò Jupiter !" inquit, 5
 " Ante rates causam : et mecum confertur Ulixes !
 At non Hectoreis dubitavit cedere flammis,
 Quas ego sustinui, quas hac a classe fugavi.
 Tutius est igitur fictis contendere verbis,
 Quam pugnare manu : sed nec mihi dicere promptum, 10
 Nec facere est isti : quantumque ego Marte feroci,
 Quantum acie valeo, tantum valet iste loquendo.
 Nec memoranda tamen vobis mea facta, Pelasgi,
 Esse reor ; vidistis enim : sua narret Ulixes.
 Quæ sine teste gerit, quorum nox conscia sola est. 15
 Præmia magna peti fateor ; sed demit honorem
 Æmulus : Ajaci non est tenuisse superbum,
 Sit licet hoc ingens, quidquid superavit Ulixes.
 Iste tulit pretium jam nunc certaminis hujus,
 Quo quum victus erit, mecum certâsse feretur. 20
 Atque ego, si virtus in me dubitabilis esset,
 Nobilitate potens essem, Telamone creatus,
 Mœnia qui forti Trojana sub Hercule cepit,
 Litoraque intravit Pagasæa Colcha carina.
 Æacus huic pater est, qui jura silentibus illic 25
 Reddit, ubi Æoliden saxum grave Sisyphus urget.
 Æacon agnoscit summus, prolemque fatetur

Jupiter esse suam : sic ab Jove tertius Ajax.
 Nec tamen hæc series in causa prosit, Achivi,
 Si mihi cum magno non est communis Achille. 30
 Frater erat ; fraterna peto : quid sanguine cretus
 Sisyphio, furtisque, et fraude simillimus illi,
 Inserit Æacidis alienæ nomina gentis ?
 An quod in arma prior, nulloque sub indice veni,
 Arma neganda mihi ? potiorque videbitur ille,— 35
 Ultima qui cepit, detrectavitque furore
 Militiam ficto : donec sollertior isto,
 Sed sibi inutilior, timidi commenta retexit
 Naupliades animi, vitataque traxit in arma ?
 Optima nunc sumat, qui sumere noluit ulla : 40
 Nos inhonorati, et donis patruelibus orbi,
 Obtulimus qui nos ad prima pericula, simus.
 Atque utinam aut verus furor ille, aut creditus esset ;
 Nec comes hic Phrygias unquam venisset ad arces
 Hortator scelerum ! non te, Pœantia proles, 45
 Expositum Lemnos nostro cum crimine haberet ;
 Qui nunc, ut memorant, silvestribus abditus antris,
 Saxa moves gemitu, Laertiadæque precaris
 Quæ meruit : quæ, si Dî sint, non vana preceris.
 Et nunc ille eadem nobis juratus in arma 50
 Heu ! pars una ducum, quo successore sagittæ
 Herculis utuntur, fractus morboque fameque
 Velaturque, aliturque avibus : volucresque petendo
 Debita Trojanis exercet spicula fatis :
 Ille tamen vivit, quia non comitavit Ulixen. 55
 Mallet et infelix Palamedes esse relictus !
 Viveret, aut certe letum sine crimine haberet :
 Quem male convicti nimium memor iste furoris
 Prodere rem Danaam finxit ; fictumque probavit
 Crimen ; et ostendit, quod jam præfoderat, aurum. 60
 Ergo aut exilio vires subduxit Achivis,
 Aut nece : sic pugnat, sic est metuendus Ulixes.
 Qui licet eloquio fidum quoque Nestora vincat,
 Haud tamen efficiet, desertum ut Nestora crimen
 Esse rear nullum ; qui quum imploraret Ulixen 65
 Vulnere tardus equi, fessusque senilibus annis,
 Proditus a socio est : non hæc mihi crimina fingi
 Scit bene Tydides ; qui nomine sæpe vocatum
 Corripuit : trepidoque fugam exprobravit amico.
 Aspiciunt oculis Superi mortalia justis. 70

En eget auxilio qui non tulit : utque reliquit,
 Sic linquendus erat : legem sibi dixerat ipse.
 Conclamat socios : adsum videoque trementem
 Pallentemque metu, ac trepidantem morte futura.
 Opposui molem clypei : texique jacentem : 75
 Servavique animam, minimum est hoc laudis, inertem.
 Si perstas certare, locum redeamus in illum ;
 Redde hostem, vulnusque tuum, solitumque timorem :
 Post clypeumque late : et mecum contende sub illo.
 At postquam eripui, cui standi vulnera vires 80
 Non dederant, nullo tardatus vulnere fugit.
 Hector adest : secumque deos in praelia ducit :
 Quaque ruit, non tu tantum terroris, Ulixè :
 Sed fortes etiam, tantum trahit ille timoris !
 Hunc ego sanguineâ successu cædis ovantem 85
 Cominus ingenti resupinum pondere fudi.
 Hunc ego poscentem, cum quo concurreret, unus
 Sustinui ; sortemque meam vovistis Achivi ;
 Et vestræ valere preces : si quæritis hujus
 Fortunam pugnae ; non sum superatus ab illo. 90
 Ecce ferunt Troes ferrumque, ignemque, Jovemque
 In Danaas classes ; ubi nunc facundus Ulixes ?
 Nempe ego mille meo protexi pectore puppes,
 Spem vestri reditus ; date tot pro navibus arma.
 Quod si vera licet mihi dicere, quæritur istis, 95
 Quam mihi, major honos : conjunctaque gloria nostra est ;
 Atque Ajax armis, non Ajaci arma petuntur.
 Conferat his Ithacus Rhesum, imbellemque Dolona,
 Priamidemque Helenum rapta cum Pallade captum.
 Luce nihil gestum, nihil est Diomede remoto. 100
 Si semel ista datis meritis tam vilibus arma,
 Dividite, et pars sit major Diomedis in illis.
 Quo tamen hæc Ithaco, qui clam, qui semper inermis
 Rem gerit, et furtis incautum decipit hostem ?
 Ipse nitor galeæ, claro radiantis ab auro, 105
 Insidias prodet, manifestabitque latentem.
 Sed neque Dulichius sub Achillis casside vertex
 Pondera tanta feret : nec non onerosa gravisque
 Pelias esse potest imbellibus hasta lacertis.
 Nec clypeus vasti cælatus imagine mundi, 110
 Convenient timidæ natæque ad furta sinistræ.
 Debilitaturum quid te petis, improbe, munus ?
 Quod tibi si populi donaverit error Achivi,

Cur spolieris, erit, non cur metuaris ab hoste :
 Et fuga, qua sola cunctos timidissime, vincis, 115
 Tarda futura tibi est, gestamina tanta trahenti.
 Adde, quod iste tuus, tam raro praelia passus,
 Integer est clypeus : nostro, qui tela ferendo
 Mille patet plagis, novus est successor habendus.
 Denique, quid verbis opus est ? spectemur agendo : 120
 Arma viri fortis medios mittantur in hostes ;
 Inde iubete peti, et referentem ornate relatis.
 Finierat Telamone satus, vulgique secutum
 Ultima murmur erat : donec Laertius heros
 Adstitit, atque oculos paullum tellure moratos 125
 Sustulit ad processus, expectatoque resolvit
 Ora sono : neque abest facundis gratia dictis :
 Si mea cum vestris valuissent vota, Pelasgi,
 Non foret ambiguus tanti certaminis hæres ;
 Tuque tuis armis, nos te poteremur, Achille ! 130
 Quem quoniam non æqua mihi vobisque negârunt
 Fata (manuque simul veluti lacrymantia tersit
 Lumina ;) quis magno melius succedat Achilli,
 Quam per quem magnus Danaïs successit Achilles ?
 Huic modo ne prosit, quid, ut est, hebes esse videtur ; 135
 Neve mihi noceat, quod vobis semper, Achivi,
 Profuit ingenium ; meque hæc facundia, si qua est,
 Quæ nunc pro domino, pro vobis sæpe locuta est,
 Invidia careat ; bona nec sua quisque recuset.
 Nam genus et proavos et quæ non fecimus ipsi, 140
 Vix ea nostra voco : sed enim, quia retulit Ajax
 Esse Jovis pronepos, nostri quoque sanguinis auctor
 Jupiter est, totidemque gradus distamus ab illo.
 Nam mihi Laërtes pater est, Arcesius illi,
 Jupiter huic : neque in his quisquam damnatus, et exul. 145
 Est quoque per matrem Cyllenius addita nobis
 Altera nobilitas : Deus est in utroque parente.
 Sed neque materno quod sum generosior ortu,
 Nec mihi, quod pater est fraterni sanguinis insons,
 Proposita arma peto : meritis expendite causam. 150
 Dummodo quod fratres Telamon Peleusque fuerunt,
 Ajacis meritum non sit : nec sanguinis ordo,
 Sed virtutis honos spoliis quærat in istis.
 Aut si proximitas, primusque requiritur hæres,
 Est genitor Peleus, est Pyrrhus filius illi ; 155
 Quis locus Ajaci ? Phthiam Scyronve ferantur ;

Nec minus est isto Teucer patruelis Achilli.
 Num petit ille tamen, num sperat, ut auferat arma?
 Ergo operum quoniam nudum certamen habetur.
 Plura quidem feci, quam quæ comprehendere dictis 160
 In promptu mihi sit: rerum tamen ordine ducar.
 Præscia venturi genitrix Nereia leti
 Dissimulat cultu natum: deceperat omnes,
 In quibus Ajacem, sumptæ fallacia vestis.
 Arma ego fœmineis, animum motura virilem, 165
 Mercibus inserui: neque adhuc projecerat heros
 Virgineos habitus, quum parvam hastamque tenenti,
 'Nate dea,' dixi, 'tibi se peritura reservant
 Pergama: quid dabitur ingentem evertere Trojam?'
 Injecique manum, fortemque ad fortia misi. 170
 Ergo opera illius, mea sunt: ego Telephon hasta
 Pugnanti domui: victum orantemque refeci.
 Quod Thebæ cecidere, meum est; me credite Lesbon,
 Me Tenedon, Chrysenque, et Cyllan, Apollinis urbes
 Et Syron cepisse: mea concussa putate 175
 Procubuisse solo Lyrnesia mœnia dextra.
 Utque alias taceam, qui sævum perdere posset
 Hectora, nempe dedi; per me jacet inclytus Hector.
 Illis hæc armis, quibus est inventus Achilles,
 Arma peto; vivo dederam, post fata reposco. 180
 Ut dolor unius Danaos pervasit ad omnes,
 Aulidaque Euboicam complerunt mille carinæ;
 Expectata diu, nulla aut contraria classi,
 Flamina sunt: duræque jubent Agamemnona sortes
 Immeritam sævæ natam mactare Dianæ. 185
 Denegat hoc genitor, Divisque irascitur ipsis:
 Atque in rege tamen pater est: ego mite parentis
 Ingenium verbis ad publica commoda verti.
 Nunc equidem fateor, fassoque ignoscat Atrides,
 Difficilem tenui sub iniquo iudice causam. 190
 Hunc tamen utilitas populi, fratrisque, datique
 Summa movet sceptri, laudem ut cum sanguine penset.
 Mittor et ad matrem, quæ non hortanda, sed astu
 Decipienda fuit: quo si Telamonius isset,
 Orba suis essent etiamnum lintea ventis. 195
 Mittor et Iliacas audax orator ad arces;
 Visaque et intrata est altæ mihi curia Trojæ:
 Plenaque adhuc erat illa viris; interritus egi,
 Quam mihi mandarat communis Græcia, causam;

Accusoque Parin prædamque Helenamque reposco:	200
Et moveo Priamum, Priamoque Antenora junctum.	
At Paris, et fratres, et qui rapuere sub illo,	
Vix tenuere manus, scis hoc, Menelaë, nefandas;	
Primaque lux nostri tecum fuit illa pericli.	
Longa referre mora est, quæ consilioque manuque	205
Utiliter feci spatiosi tempore belli.	
Post acies primas, urbis se mœnibus hostes	
Continuere diu: nec aperti copia Martis	
Ulla fuit: decimo demum pugnavimus anno.	
Quid facis interea, qui nîl, nisi prælia, nôsti?	210
Quis tuus usus erat? nam si mea facta requiris,	
Hostibus insidior: fossas munimine cingo:	
Consolor socios, ut longi tædia belli	
Mente ferant placida: doceo, quo simus alendi,	
Armandique modo: mittor, quo postulat usus.	215
Ecce Jovis monitu, deceptus imagine somni,	
Rex jubet incepti curam dimittere belli:	
Ille potest auctore suam defendere causam.	
Non sinat hoc Ajax, delendaque Pergama poscat:	
Quodque potest, pugnet; cur non remoratur ituros?	220
Cur non arma capit? dat, quod vaga turba sequatur?	
Non erat hoc nimium nusquam nisi magna loquenti.	
Quid? quod et ipse fugis? vidi, puduitque videre,	
Quum tu terga dares, inhonestaque vela parares.	
Nec mora: 'Quid facitis? quæ vos dementia,' dixi,	225
'Concitat, o socii, captam dimittere Trojam?	
Quidve demum fertis decimo, nisi dedecus, anno?'	
Talibus atque aliis, in quæ dolor ipse disertum	
Fecerat, aversos profuga de classe reduxi.	
Convocat Atrides socios terrore paventes:	230
Nec Telamoniades etiam nunc hiscere quidquam	
Ausit; at ausus erat reges incessere dictis	
Thersites, etiam per me haud impune, protervis.	
Erigor, et trepidos cives exhortor in hostem,	
Amissamque mea virtutem voce reposco.	235
Tempore ab hoc, quodecunque potest fecisse videri	
Fortiter iste, meum est qui dantem terga retraxi.	
Denique de Danaïs quis te laudatve, petitive?	
At sua Tydides mecum communicat acta;	
Me probat, et socio semper confidit Ulixæ.	240
Est aliquid, de tot Graiorum millibus unum	
A Diomede legi: nec me sors ire jubebat:	

Sic tamen et spreto noctisque hostisque periclo,
 Ausum eadem, quæ nos, Phrygia de gente Dolona
 Interimo : non ante tamen, quam cuncta coegi 245
 Prodere, et edidici, quid perfida Troja pararet.
 Omnia cognôram, nec, quod specularer, habebam ;
 Et jam præmissa poteram eum laude reverti.
 Haud contentus ea, petii tentoria Rhesi,
 Inque suis ipsum castris comitesque peremi ; 250
 Atque ita captivo victor votisque potitus,
 Ingredior curru lætos imitante triumphos.
 Cujus equos pretium pro nocte poposcerat hostis
 Arma negate mihi ; fueritque benignior Ajax !
 Quid Lycii referam Sarpedonis agmina ferro 255
 Devastata meo ? cum multo sanguine fudi
 Cœranon Hippasiden, Alastoraque Chromiumque,
 Alcandrumque, Haliumque, Nœmonaque, Prytaninque,
 Exitioque dedi cum Chersidamante Thoona,
 Et Charopen, fatisque immitibus Ennomon actum ; 260
 Quique minus celebres nostra sub mœnibus urbis
 Procubuere manu : sunt et mihi vulnera, cives,
 Ipso pulcra loco : nec vanis credite verbis :
 Aspicate en !” (vestemque manu deducit) et, “hæc sunt
 Pectora semper,” ait, “vestris exercita rebus. 265
 At nihil impendit per tot Telamonius annos
 Sanguinis in socios : et habet sine vulnere corpus.
 Quid tamen hoc refert, si se pro classe Pelasga
 Arma tulisse refert contra Troasque Jovemque ?
 Confiteorque, tulit ; neque enim benefacta maligne 270
 Detrectare meum est : sed nec communia solus
 Occupet, atque aliquem vobis quoque reddat honorem ;
 Repulit Actorides, sub imagine tutus Achilles,
 Troas ab arsuris cum defensore carinis.
 Ausum etiam Hectoreo solum concurrere Marti 275
 Se putat, oblitus regisque, ducumque, meique ;
 Nonus in officio, et prælatus munere sortis.
 Sed tamen eventus vestræ, fortissime, pugnæ
 Quis fuit ? Hector abit violatus vulnere nullo.
 Me miserum ! quanto cogor meminisse dolore 280
 Temporis illius, quo, Graium murus, Achilles
 Procubuit ! nec me lacrimæ, luctusque, timorve
 Tardarunt, quin corpus humo sublime referrem.
 His humeris, his, inquam, humeris ego corpus Achillis
 Et simul arma tuli, quæ nunc quoque ferre laboro. 285

Sunt mihi, quæ valeant in talia pondera, vires :
 Est animus vestros certe sensurus honores.
 Scilicet idcirco pro nato cæcula mater
 Ambitiosa suo fuit, ut cælestia dona,
 Artis opus tantæ, rudis et sine pectore miles 290
 Indueret ? neque enim clypei cælamina nôrit,
 Oceanum et terras, cumque alto sidera cœlo
 Pleiadasque, Hyadasque, immunemque æquoris Arcton,
 Diversasque urbes, nitidumque Orionis ense ;
 Postulat, ut capiat, quæ non intelligit, arma. 295
 Quid ? quod me, duri fugientem munera belli,
 Arguit incepto serum accessisse labori ?
 Nec se magnanimo maledicere sentit Achilli ?
 Si simulâsse vocat crimen, simulavimus ambo ;
 Si mora pro culpa est, ego sum maturior illo. 300
 Me pia detinuit conjux : pia mater Achillem :
 Primaque sunt illis data tempora : cætera vobis.
 Haud timeo, si jam nequeo defendere crimen
 Cum tanto commune viro : deprensus Ulixis
 Ingenio tamen ille : at non Ajacis, Ulixes. 305
 Neve in me stolidæ convicia fundere linguæ
 Admiremur eum : vobis quoque digna pudore
 Objicit : an falso Palameden crimine turpe
 Accusâsse mihi, vobis damnâsse decorum est ?
 Sed neque Naupliades facinus defendere tantum 310
 Tamque patens, valuit ; nec vos audistis in illo
 Crimina : vidistis, pretioque objecta patebant.
 Nec Pœantiaden quod habet Vulcania Lemnos,
 Esse reus merui : factum defendite vestrum,
 Consensistis enim ; nec me suasisse negabo, 315
 Ut se subtraheret bellicque viæque labori,
 Tentaretque feros requie lenire dolores.
 Paruit et vivit : non hæc sententia tantum
 Fida, sed et felix : quum sit satis esse fidelem.
 Quem quoniam vates delenda ad Pergama poscunt, 320
 Ne mandate mihi ; melius Telamonius ibit,
 Eloquioque virum morbis iraque furentem
 Molliet, aut aliqua producet callidus arte.
 Ante retro Simois fluet, et sine frondibus Ide
 Stabit et auxilium promittet Achaïa Trojæ, 325
 Quam, cessante meo pro vestris pectore rebus,
 Ajacis stolidi Danais sollertia prosit.
 Sis licet infestus sociis, regique, mihi que .

Dure Philoctete : licet execrere, meumque
 Devoveas sine fine caput, cupiasque dolenti 330
 Me tibi forte dari, nostrumque haurire cruorem,
 Utque tui mihi, sic fiat tibi copia nostri ;
 Te tamen aggrediar : mecumque reducere nitar ;
 Tamque tuis potiar, faveat Fortuna, sagittis,
 Quam sum Dardanio, quem cepi, vate potitus ; 335
 Quam responsa deûm, Trojanaque fata retexi,
 Quam rapui Phrygiæ signum penetrale Minervæ
 Hostibus e mediis : et se mihi comparet Ajax ?
 Nempe capi Trojam prohibebant fata sine illis.
 Fortis ubi est Ajax ? ubi sunt ingentia magni 340
 Verba viri ? cur hic metuis ? cur audet Ulixes
 Ire per excubias et se committere nocti ?
 Perque feros enses, non tantum mœnia Troûm,
 Verum etiam summas arces intrare, suaque
 Eripere æde Deam, raptamque efferre per hostes ? 345
 Quæ nisi fecissem, frustra Telamone creatus
 Gestâsset læva taurorum tergora septem.
 Illa nocte mihi Trojæ victoria parta est :
 Pergama tum vici, quum vinci posse coegi.
 Desine Tydiden vultuque et murmure nobis 350
 Ostentare meum : pars est sua laudis in illis.
 Nec tu, quum socia clypeum pro classe tenebas,
 Solus eras : tibi turba comes : mihi contigit unus,
 Qui, nisi pugnacem sciret sapiente minorem
 Esse, nec indomitæ deberi præmia dextræ, 355
 Ipse quoque hæc peteret ; peteret moderatior Ajax,
 Eurypylusque ferox, claroque Andremonæ natus ;
 Nec minus Idomeneus, patriaque creatus eadem
 Meriones : peteret majoris frater Atridæ :
 Quippe manu fortes, nec sunt tibi Marte secundi, 360
 Consiliis cessere meis : tibi dextera bello
 Utilis ; ingenium est, quod eget moderamine nostri
 Tu vires sine mente geris : mihi cura futuri est :
 Tu pugnare potes : pugnandi tempora mecum
 Eligit Atrides : tu tantum corpore prodes ; 365
 Nos animo : quantoque ratem qui temperat, anteit
 Remigis officium ; quanto dux milite major :
 Tanto ego te supero : necnon in corpore nostro
 Pectora sunt potiora manu : vigor omnis in illis.
 At vos, o procures, vigili date præmia vestro ; 370
 Proque tot annorum curis quas anxius egi,

Hunc titulum meritis pensandum reddite nostris.
 Jam labor in fine est ; obstantia fata removi ;
 Altaque posse capi faciendo Pergama cepi.
 Per spes nunc socias, casuraque mœnia Troum, 375
 Perque deos oro, quos hosti nuper ademi ;
 Per si quid superest, quod sit sapienter agendum ;
 Si quid adhuc audax, ex præcipitique petendum ;
 Si Trojæ fatis aliquid restare putatis ;
 Este mei memores : aut si mihi non datis arma, 380
 Huic date : ” et ostendit signum fatale Minervæ.
 Mota manus procerum est, et, quid facundia posset,
 Re patuit : fortisque viri tulit arma disertus.
 Hectora qui solus, qui ferrum ignemque, Jovemque
 Sustinuit toties, unam non sustinet iram ; 385
 Invictumque virum vincit dolor : arripit ensem ;
 Et, “ Meus hic certe est : an et hunc sibi poscet Ulixes ?
 Hoc,” ait, “ utendum est in me mihi : quique cruore
 Sæpe Phrygum maduit, domini nunc cæde madebit ;
 Ne quisquam Ajacem possit superare, nisi Ajax.” 390
 Dixit, et in pectus, tum demum vulnere passum,
 Qua patuit ferro, letalem condidit ensem.

E LIBRIS P. OVIDII NASONIS QUI INSCRIBUNTUR FASTI.

DE JANI BICIPITIS ORIGINE ET CULTU.

[P. Ovidii Nasonis Fastorum l. 89-284.]

Quem tamen esse deum te dicam, Jane biformis ?
 Nam tibi par nullum Græcia numen habet.
 Ede simul causam, cur de cœlestibus unus,
 Sitque quod a tergo, sitque quod ante, vides. 5
 Hæc ego cum sumptis agitarem mente tabellis,
 Lucidior visa est, quam fuit ante, domus.
 Tum sacer, ancipiti mirandus imagine, Janus
 Bina repens oculis obtulit ora meis.
 Obstupui, sensique metu riguisse capillos,
 Et gelidum subito frigore pectus erat. 10
 Ille, tenens dextra baculum clavemque sinistra,
 Edidit hos nobis ore priore sonos :

“ Disce, metu posito, vates operose dierum, Quod petis, et voces percipe mente meas. Me Chaos antiqui,—nam res sum prisca—vocabant :	15
Adspice, quam longi temporis acta canam. Lucidus hic aër et, quæ tria corpora restant, Ignis, aquæ, tellus—unus acervus erant. Ut semel hæc rerum secessit lite suarum, Inque novas abiit massa soluta domos,	20
Altum flamma petit : propior locus aëra cepit : Sederunt medio terra fretumque solo. Tunc ego, qui fueram globus et sine imagine moles, In faciem redii dignaque membra deo.	25
Nunc quoque, confusæ quondam nota parva figuræ, Ante quod est in me, postque, videtur idem. Accipe, quæsita quæ causa sit altera formæ, Hanc simul ut noris officiumque meum.	30
Quicquid ubique vides, cælum, mare, nubila, terras, Omnia sunt nostra clausa, patentque manu. Me penes est unum vasti custodia mundi, Et jus vertendi cardinis omne meum est.	35
Cum libuit pacem placidis emittere tectis Libera perpetuas ambulat illa vias. Sanguine letifero totus miscebitur orbis, Ni teneant rigidæ condita bella seræ. Præsideo foribus cœli cum mitibus Horis :	40
It, redit officio Jupiter ipse meo. Inde vocor Janus : qui cum cereale sacerdos Imponit libum farraque mixta sale, Nomina ridebis : modo namque Patulcius idem Et modo sacrificio Clusius ore vocor. Scilicet alterno voluit rudis illa vetustas Nomine diversas significare vices.	45
Vis mea narrata est : causam nunc disce figuræ ; Jam tamen hanc aliqua tu quoque parte vides. Omnis habet geminas, hinc atque hinc, janua frontes, E quibus hæc populum spectat, at illa Larem. Utque sedens vester primi prope limina tecti Janitor egressus introitusque videt :	50
Sic ego prospicio, cœlestis janitor aulæ, Eoas partes Hesperiasque simul. Ora vides Hecates in tres vergentia partes, Servet ut in ternas compita secta vias ;	

Et mihi, ne flexu cervicis tempora perdam, Cernere, non moto corpore, bina licet."	55
Dixerat, et vultu, si plura requirere vellem, Se mihi difficilem non fore, fassus erat.	
Sumpsi animum, gratesque deo non territus egi, Verbaque sum spectans pauca locutus humum :	60
"Dic, age, frigorebus quare novus incipit annus, Qui melius per ver incipiendus erat.	
Omnia tunc florent, tunc est nova temporis ætas, Et nova de gravido palmitæ gemma tumet,	
Et modo formati operitur frondibus arbor, Prodit et in summum seminis herba solum,	65
Et tepidum volucres concentibus aëra mulcent, Ludit et in pratis luxuriatque pecus.	
Tum blandi soles, ignotaque prodit hirundo, Et luteum celsa sub trabe fingit opus ;	70
Tum patitur cultus ager, et renovatur aratro ; Hæc anni novitas jure vocanda fuit."	
Quæsieram multis : non multis ille moratus Contulit in versus sic sua verba duos :	
"Bruma novi prima est veterisque novissima solis ; Principium capiunt Phœbus et annus idem."	75
Post ea mirabar, cur non sine litibus esset Prima dies. "Causam percipe," Janus ait.	
"Tempora commisi nascentia rebus agendis, Totus ab auspicio ne foret annus iners.	80
Quisque suas artes ob idem delibat agendo, Nec plus quam solitum testificatur opus."	
Mox ego : "Cur, quamvis aliorum numina placem, Jane, tibi primum tura merumque fero ?"	
"Ut per me possis aditum, qui limina servo, Ad quoscumque voles," inquit, "habere deos."	85
"At cur læta tuis dicuntur verba Kalendis, Et damus alternas accipimusque preces?"	
Tum deus incumbens baculo, quem dextra gerebat, "Omina principis," inquit, "inesse solent.	90
Ad primam vocem timidas advertitis aures, Et visam primum consulit augur avem.	
Templa patent auresque deum, nec lingua caducas Concipit ulla preces, dictaque pondus habent."	
Desierat Janus ; nec longa silentia feci, Sed tetigi verbis ultima verba meis :	95

- "Quid vult palma sibi rugosaque carica," dixi,
 "Et data sub niveo candida mella cado?"
 "Omen," ait, "causa est, ut res sapor ille sequatur,
 Et peragat cœptum dulcis ut annus iter." 100
 "Dulcia cur dentur video; stipis adjice causam,
 Pars mihi de festo ne labet ulla tuo."
 Risit, et, "O quam te fallunt tua secula," dixit,
 "Qui stipe mel sumpta dulcius esse putes!
 Vix ego Saturno quemquam regnante videbam, 105
 Cujus non animo dulcia lucra forent.
 Tempore crevit amor, qui nunc est summus, habendi:
 Vix ultra quo jam progrediatur habet.
 Pluris opes nunc sunt quam prisci temporis annis,
 Dum populus pauper, dum nova Roma fuit, 110
 Dum casa Martigenam capiebat parva Quirinum,
 Et dabat exiguum fluminis ulva torum.
 Jupiter angusta vix totus stabat in æde,
 Inque Jovis dextra fictile fulmen erat.
 Frondibus ornabant, quæ nunc Capitolia gemmis, 115
 Pascebatque suas ipse senator oves;
 Nec pudor in stipula placidam cepisse quietem,
 Et fœnum capiti supposuisse fuit.
 Jura dabat populis posito modo prætor aratro,
 Et levis argenti lamina crimen erat. 120
 At postquam Fortuna loci caput extulit hujus,
 Et tetigit summos vertice Roma deos;
 Creverunt et opes, et opum furiosa cupido,
 Et, quum possideant plurima, plura volunt.
 Quærere ut absumant, absumpta requirere certant; 125
 Atque ipsæ vitiis sunt alimenta vices.
 In pretio pretium nunc est; dat census honores,
 Census amicitias: pauper ubique jacet.
 Tu tamen, auspiciū cur sit stipis utile, quæris,
 Curque juvent nostras æra vetusta manus. 130
 Æra dabant olim; melius nunc omen in auro est,
 Victaque concedit prisca moneta novæ.
 Nos quoque templa juvant, quamvis antiqua probemus,
 Aurea; majestas convenit ista deo.
 Laudamus veteres, sed nostris utimur annis; 135
 Mos tamen est æque dignus uterque coli."
 Finierat monitus; placidis ita rursus, ut ante,
 Clavigerum verbis alloquor ipse deum.

- " Multa quidem didici : sed cur navalis in ære
 Altera signata est, altera forma biceps ?" 140
 " Noscere me duplici posses in imagine," dixit,
 " Ni vetus ipsa dies extenuaret opus.
 Causa ratis superest : Tuscum rate venit in amuem
 Ante pererrato falcifer orbe deus.
 Hac ego Saturnum memini tellure receptum ; 145
 Cœlitibus regnis ab Jove pulsus erat.
 Inde diu genti mansit Saturnia nomen :
 Dicta quoque est Latium terra, latente deo.
 At bona posteritas puppim servavit in ære,
 Hospitis adventum testificata dei. 150
 Ipse solum colui, cujus placidissima lævum
 Radit arenosi Tibridis unda latus.
 Hic, ubi nunc Roma est, incædua silva virebat,
 Tantaque res paucis pascua bubus erat.
 Arx mea collis erat, quem cultrix nomine nostro 155
 Nuncupat hæc ætas, Janiculumque vocat.
 Tunc ego regnabam, patiens quum terra deorum
 Esset, et humanis numina mixta locis.
 Nondum Justitiam facinus mortale fugarat ;—
 Ultima de superis illa reliquit humum ;— 160
 Proque metu populum sine vi pudor ipse regebat ;
 Nullus erat justis reddere jura labor.
 Nil mihi cum bello ; pacem portesque tuebar."
 Et clavem ostendens, " Hæc," ait, " arma gero."
 Presserat ora deus : tunc sic ego nostra resolvo, 165
 Voce mea voces eliciente dei :
 " Quum tot sint, Jani, cur stas sacratus in uno,
 Hic ubi juncta foris templa duobus habes ?"
 Ille manu mulcens propexam ad pectora barbam,
 Protinus Æbalii retulit arma Tati, 170
 Utque levis custos armillis capta Sabinis
 Ad summæ Tatium duxerit arcis iter.
 " Inde, velut nunc est, per quem descenditis," inquit,
 " Arduus in valles et fora clivus erat.
 Et jam contigerat portam, Saturnia cujus 175
 Dempserat oppositas insidiosa seras.
 Cum, tanto veritus committere numine pugnam,
 Ipse meæ movi callidus artis opus,
 Oraque, qua pollens ope sum, fontana reclusi,
 Sumque repentinus ejaculatus aquas. 180

Ante tamen calidis subjeci sulfura venis,
 Clauderet ut Tatio fervidus humor iter.
 Cujus ut utilitas pulsus percepta Sabinis,
 Quæque fuit, tuto reddita forma loco est, 185
 Ara mihi posita est parvo conjuncta sacello :
 Hæc adolet flammis cum strue farra suis."
 "At cur pace lates, motisque recluderis armis?"
 Nec mora, quæsitæ reddita causa mihi.
 "Ut populo reditus pateant ad bella profecto,
 Tota patet dempta janua nostra sera. 190
 Pace fores obdo, ne qua discedere possit :
 Cæsareoque diu nomine clausus ero."
 Dixit, et, attollens oculos diversa tuentes,
 Aspexit toto quidquid in orbe fuit.
 Jane, face æternos pacem pacisque ministros, 195
 Neve suum, præsta, deserat auctor opus.

ANNÆ PERENNÆ FESTUM.

[P. Ovidii Nasonis Fastorum iii. 522-654.]

Idibus est Annæ festum geniale Perennæ,
 Haud procul a ripis, advena Tibri, tuis.
 Plebs venit, ac virides passim disjecta per herbas
 Potat, et accumbit cum pare quisque sua. 5
 Sub Jove pars durat, pauci tentoria ponunt :
 Sunt, quibus e ramis frondea facta casa est ;
 Pars ubi pro rigidis calamos statuere columnis,
 Desuper extentas imposuere togas.
 Sole tamen vinoque calent, annosque precantur,
 Quot sumant cyathos, ad numerumque bibunt. 10
 Invenies illic, qui Nestoris ebibat annos :
 Quæ sit per calices facta Sibylla suos.
 Illic et cantant quicquid didicere theatris,
 Et jactant faciles ad sua verba manus :
 Et ducunt posito duras crateres choreas, 15
 Cultaque diffusis saltat amica comis.
 Quum redeunt, titubant et sunt spectacula vulgo,
 Et fortunatos obvia turba vocat.
 Quæ tamen hæc Dea sit—quoniam rumoribus errant—
 Fabula proposito nulla tacenda meo. 20

- Arserat Æneæ Dido miserabilis igne :
 Arserat exstructis in sua fata rogis ;
 Compositusque cinis, tumulique in marmore carmen
 Hoc breve, quod moriens ipsa reliquit, erat :
Præbuit Æneas et causam mortis et ense : 25
Ipsa sua Dido concidit usa manu.
- Protinus invadunt Numidæ sine vindice regnum,
 Et potitur capta Maurus Iarba domo :
 Seque memor spretum, "Thalamis tamen," inquit, "Elissæ
 En ego, quem toties repulit illa, fruor !" 30
- Diffugiunt Tyrii, quo quemque agit error, ut olim
 Amisso dubiæ rege vagantur apes.
 Tertia nudandas acceperat area messes,
 Inque cavos ierant tertia musta lacus ;
 Pellitur Anna domo, lacrimansque sororia linquit 35
 Mœnia: germanæ justa dat ante suæ.
- Mixta bibunt molles lacrimis unguenta favillæ,
 Vertice libatas accipiuntque comas :
 Terque, "Vale," dixit: cineres ter ad ora relatos
 Pressit, et est illis visa subesse soror. 40
- Nacta ratem comitemque fugæ pede labitur æquo,
 Mœnia respiciens, dulce sororis opus.
 Fertilis est Melitæ sterili vicina Cosyræ
 Insula, quam Libyci verberat unda freti.
 Hanc petit hospitio regis confisa vetusto ; 45
 Hospes, opum dives, rex ibi Battus erat.
- Qui postquam didicit casus utriusque sororis
 "Hæc," inquit, "tellus, quantulacumque, tua est,"
 Et tamen hospitii servasset ad ultima munus,
 Sed timuit magnas Pygmalionis opes. 50
- Signa recensuerat bis sol sua: tertius ibat
 Annus, et exilio terra petenda nova est.
- Frater adest, belloque petit: rex arma perosus,
 "Nos sumus imbelles, tu fuge sospes," ait.
 Jussa fugit, ventoque ratem committit et undis : 55
 Asperior quovis æquore frater erat.
- Est prope piscosos lapidosi Crathidis amnes
 Parvus ager: Cameren incola turba vocat.
 Illuc cursus erat: nec longius abfuit inde,
 Quam quantum novies mittere funda potest. 60
- Vela cadunt primo, et dubia librantur ab aura :
 "Findite remigio," navita dixit, "aquas."

- Dumque parant torto subducere carbasa lino,
 Percutitur rapido puppis adunca Noto,
 Inque patens æquor, frustra pugnante magistro, 65
 Fertur, et ex oculis visa refugit humus.
 Assiliunt fluctus, imoque a gurgite pontus
 Vertitur, et canas alveus haurit aquas,
 Vincitur ars vento, nec jam moderator habenis
 Utitur, at votis vix quoque poscit opem. 70
 Jactatur tumidas exsul Phœnissa per undas,
 Humidaque opposita lumina veste tegit.
 Tum primum Dido felix est dicta sorori,
 Et quæcunque aliquam corpore pressit humum.
 Figitur ad Laurens ingenti flamine littus 75
 Puppis, et expositis omnibus hausta perit.
 Jam pius Æneas regno nataque Latini
 Auctus erat, populos miscueratque duos.
 Litore dotali solo comitatus Achate
 Secretum nudo dum pede carpit iter, 80
 Aspicit errantem, nec credere sustinet Annam
 Esse. Quid in Latios illa veniret agros?
 Dum secum Æneas, "Anna est!" exclamat Achates:
 Ad nomen vultus sustulit illa suos.
 Quo fugiat? quid agat? quos terræ quærat hiatus? 85
 Ante oculos miseræ fata sororis erant.
 Sensit et alloquitur trepidam Cythereiūs heros:
 Flet tamen admonitu mortis, Elissa, tuæ.
 "Anna, per hanc juro, quam quondam audire solebas
 Tellurem fato prosperiore dari; 90
 Perque deos comites, hac nuper sede locatos,
 Sæpe meas illos increpuisse moras.
 Nec timui de morte tamen: metus abfuit iste:
 Hei mihi! credibili fortior illa fuit.
 Ne refer. Aspexi non illo pectore digna 95
 Vulnera, Tartareas ausus adesse domos.
 At tu, seu ratio te nostris appulit oris,
 Sive deus, regni commoda carpe mei.
 Multa tibi memores, nil non debemus Elissæ.
 Nomine grata tuo, grata sororis, eris." 100
 Talia dicenti, neque enim spes altera restat,
 Credidit, errores exposuitque suas.
 Utque domum intravit Tyrios induta paratus
 Incipit Æneas: cetera turba silet.

- "Hanc tibi cur tradam, pia causa, Lavinia conjux, 105
 Est mihi: consumpsi naufragus hujus opes.
 Orta Tyro est: regnum Libyca possedit in ora:
 Quam precor ut caræ more sororis ames."
 Omnia promittit, falsumque Lavinia vulnus
 Mente premit tacita, dissimulatque metus. 110
 Donaque cum videat præter sua lumina ferri
 Multa palam, mitti clam quoque multa putat.
 Non habet exactum, quid agat. Furialiter odit,
 Et parat insidias, et cupit ulta mori.
 Nox erat: ante torum visa est adstare sororis 115
 Squalenti Dido sanguinolenta coma,
 Et "Fuge, ne dubita, mœstum fuge," dicere, "tectum."
 Sub verbum querulas impulit aura fores.
 Exsilit, et velox humili super arva fenestra
 Se jacit: audacem fecerat ipse timor. 120
 Quaque metu rapitur, tunica velata recincta,
 Currit, ut auditis territa dama lupis.
 Corniger hanc cupidis rapuisse Numicius undis
 Creditur, et stagnis occuluisse suis.
 Sidonis interea magno clamore per agros 125
 Quæritur. Apparent signa notæque pedum.
 Ventum erat ad ripas: inerant vestigia ripis.
 Sustinuit tacitas conscius amnis aquas.
 Ipsa loqui visa est, "*Placidi sum nympha Numici:
 Amne perenne latens Anna Perenna vocor.*"

MACRO.

[Ex Ponto, lib. ii. epist. 10.]

- Ecquid ab impressæ cognoscis imagine gemmæ
 Hæc tibi Nasonem scribere verba, Macer?
 Auctorisque sui si non est annulus index,
 Cognitane est nostra litera facta manu?
 An tibi notitiam mora temporis eripit horum? 5
 Nec repetunt oculi signa vetusta tui?
 Sis licet oblitus pariter gemmæque manusque,
 Exciderit tantum ne tibi cura mei.
 Quam tu vel longi debes convictibus ævi,
 Vel mea quod conjux non aliena tibi; 10
 Vel studiis, quibus es, quam nos, sapientius usus;
 Utque decet, nulla factus es Arte nocens.

- Tu canis æterno quicquid restabat Homero
 Ne careant summa Troica fata manu.
 Naso parum prudens, Artem dum tradit amandi, 15
 Doctrinæ pretium triste magister habet.
 Sunt tamen inter se communia sacra poetis,
 Diversum quamvis quisque sequamur iter.
 Quorum te memorem, quamvis procul absumus, esse
 Suspicio, et casus velle levare meos. 20
 Te duce, magnificas Asiæ perspeximus urbes :
 Trinacris est oculis, te duce, nota meis.
 Vidimus Ætnæa cœlum splendescere flamma,
 Suppositus monti quam vomit ore gigas ;
 Hennæosque lacus, et olentia stagna Palici, 25
 Quaque suis Cyanen miscet Anapus aquis.
 Nec procul hinc Nymphen, quæ, dum fugit Elidis amnem,
 Tecta sub æquorea nunc quoque currit aqua.
 Hic mihi labentis pars anni magna peracta est ;
 Eheu ! quam dispar est locus ille Getis ! 30
 Et quota pars hæc sunt rerum, quas vidimus ambo,
 Te mihi jucundas efficiente vias !
 Seu rate cæruleas picta sulcavimus undas ;
 Esseda nos agili sive tulere rota.
 Sæpe brevis nobis vicibus via visa loquendi ; 35
 Pluraque, si numeres, verba fuere gradu.
 Sæpe dies sermone minor fuit : inque loquendum
 Tarda per æstivos defuit hora dies.
 Est aliquid, casus pariter timuisse marinos ;
 Junctaque ad æquoreos vota tulisse deos : 40
 Et modo res egisse simul ; modo rursus ab illis,
 Quorum non pudeat, posse referre jocos.
 Hæc tibi si subeant, absim licet, omnibus horis
 Ante tuos oculos, ut modo visus, ero.
 Ipse quidem extremi quum sim sub cardine mundi, 45
 Qui semper liquidis altior exstat aquis,
 Te tamen intueor, quo solo pectore possum,
 Et tecum gelido sæpe sub axe loquor.
 Hic es, et ignoras, et ades celeberrimus absens :
 Inque Getas media visus ab urbe venis. 50
 Redde vicem ; et, quoniam regio felicior ista est,
 Illic me memori pectore semper habes.

NOTES ON CATULLUS.

I. Owing to the grace and pathos of this and the following poem on Lesbia's sparrow, the 'Passer Catulli' became almost proverbial for elegance and tender sentiment among later Roman writers. (See Martial, Epigramm. i. 8. 110; iv. 14; xi. 7.) In the name Lesbia there may be an allusion to *Hostia's* accomplishments in literature or music, *i. e.* to Sappho of Lesbos.

3. *Primum digitum*.—The tip of the fore-finger.—*Desiderio meo nitenti*. 'To the bright and beautiful object of my love.' *Desiderium* here signifies the object of love, as *πόθος* does in Bion's Idyll. i. 283. *Nitere, nitor, nitidus*, are words commonly expressive of female beauty; *e. g.* Horace, Od. i. 19. 5, 'Urit me Glycæræ nitor'; id. ib. ii. 12. 19, '*Nitidæ* virgines'; id. ib. i. 5. 13, 'Miseri quibus intentata nites.'

5-13. *Quum . . . ligatam*.—The order of the words in this passage is: 'Quum lubet desiderio meo nitenti,' *i. e.* meæ formosæ puellæ, 'jocari neacio-quid carum,' *i. e.* dulce aliquid, 'ad solatiolum sui doloris: credo, ut quo gravis ardor acquiescit:' (si) 'possem, sicut ipsa, tecum ludere, et tristes animi levare curas,' id. scil. lusus ille 'foret tam gratum mihi quam ferunt' (dicunt) 'aureolum malum fuisse pernici puellæ, quod' (malum) 'solvit zonam diu ligatam.'

11. *Puella pernici*.—Atalanta was daughter of Schoënus, king of Onchestus in Bœotia, the most swift-footed of women, who lost her race with Hippomenes through stooping to pick up the golden apples that her suitor and competitor flung on the race-course. Shakspeare, 'As You Like It,' act iii. sc. 2, speaks of 'Atalanta's better part,' *i. e.* her swiftness of foot.

13. *Zonam*.—The *zona* or *cingulum* was the girdle worn about the loins by both sexes; its chief use was to hold up the tunic when the wearer was working, walking, etc. In Greek ζώνη or ζωνήρ is properly the man's girdle, ζώνιον the woman's. Young women, however, even when their tunics were not girt up, retained the girdle, which, being removed on the marriage-day, was an emblem of their condition, and was therefore called ζώνη παρθενική, 'the maiden's belt.'—*Diu ligatam*. 'Long unclasped,' because Atalanta had vanquished many suitors before she was herself conquered by Hippomenes, and so had long remained unmarried. The story of Hippomenes and Atalanta is told by Ovid, *Metamorph.* x. 561-704.

II. This lamentation, or threne, for the death of Lesbia's sparrow has suggested many similar compositions:—(1) Ovid's Elegy, '*In Mortem Psittaci*' (*Amor. El. vi.*), in which he extols and laments the favourite

parrot of his mistress Corinna. (2) A poem by Statius (*Silvæ*, ii. 3), entitled, '*Psittacus Melioris*.' (3) Lotichius, a celebrated writer of Latin, who flourished in Germany about the middle of the seventeenth century, composed an elegy on the death of a dolphin; and Naugerius in his verses '*In Obitum Borgetti Catuli*,' closely copies Catullus, *e.g.* :

'Nunc, raptus rapido maloque fato,
Ad manes abiit tenebricosos.'

In grace and felicity of expression, however, the original far surpasses the copies; and, indeed, if Catullus has any rivals in this poem, they must be sought in French rather than in Latin literature.

2. *Quantum est hominum venustiorum* (i. e. quotquot sunt homines elegantes et delicati), all persons endowed with refined feelings—sensitivity. *Venustus*, derived from Venus, the goddess of grace and beauty, has a moral as well as a physical import, and may be applied to mental as well as corporal qualities, and to things and places as well as persons. Catullus terms his friend Fabullus 'venuste noster' (xiii. 6), and Cicero (*De Orat.* ii. 56) says to Julius Cæsar, 'Quum omnium sis *venustissimus* et urbanissimus,' 'a man perfectly pleasant and polite.' The beautiful peninsula of Sirmio is described by Catullus (xxxi. 12) as 'venusta,' and Cicero calls ready wit (*facilitas jocandi*), '*sermo venustus et urbanus*;' on the other hand, Catullus designates a piece of ill-timed pleasantry, as '*res sordida et invenusta*.'

7. *Ipsam* (i. e. dominam, 'suam ipsam'), 'his own mistress.' Compare Plautus (*Casin.* act iv. sc. 2, v. 10), 'Ego eo quo me ipsa (domina) vocat.' *αὐτός* and *αὐτή*, in like manner, stand for *dominus*, *domina*.

11. *Tenebricosum*.—Compare Sallust (*Catil.* c. 52), '*Inferorum loca sunt tetra, inculta, fœda, atque formidolosa*;' Hesiod (*Theogon.* 744), *Νεκρὸς ἐρεμνῆς . . . οἰκία θεῶν*; and Virgil (*Æneid*, vii. 268), *Æneas* and the Sibyl at the entrance of the nether-realm (primis in faucibus Orci):

'Ibant obscuri sola sub nocte per umbram,
Quæ per incertam lunam sub luce maligna
Est iter in silvis: ubi cœlum condidit umbra
Jupiter et rebus nox abstulit atra colorem.'

12. *Illic, unde negant*, etc.—Shakspeare (*Hamlet*, act iii. sc. 1):

'The undiscovered country, from whose bourne
No traveller returns.'

And compare an epigram by Antipater (*Analect. Vet. Poet. Græcor.* 90, tome ii. 37, ed. Brunck):

ἐς γὰρ ἀκαμπτον
'Ες τὸν ἀνόστητον χώρον ἔβης ἐνέρων.

15. *Orci, quæ omnia bella devoratis*.—This image may perhaps be traced to Bion's Idyll (the Lament of Aphrodite on the Death of Adonis), 55:

Ἀμβρανε, Περσεφόνα, τὸν ἐμὸν πόσιν, ἔσσι γὰρ αὐτὰ
Πολλὸν ἐμεῦ κρέσσων· τὸ δὲ πᾶν καλὸν ἐς σὲ καταβρεῖ.

Compare also Ovid (*Amores*, ii. 6. 39):

'Optima prima fere manibus rapiuntur avaria.'

17. *O factum male!*—'Woe worth the hour!' So Cicero, on the news of Alexion's death, writes (*Ad Attic.* xv. 1), 'O factum male de Alexione.'

18. *Tua nunc opera.*—'On your account' = *tua causa*, propter te.

19. *Turgiduli rubent ocelli.*—'Are swollen and red;' as Tibullus (*Eleg.* i. 8, 68):

'Et tua jam fletu lumina fessa tument.'

III. This is the consecration to Castor and Pollux (see Acts of the Apostles, xxviii. 11) of the vessel which brought Catullus safe from Bithynia to Italy. He appears, from verses 6–10, to have purchased his yacht in Bithynia, to have embarked there, to have coasted Thrace, sailed through the Archipelago, then up the Adriatic, and passing into one of the numerous branches of the Po, to have landed on the peninsula of Sirmio (xxxi.).

1. *Phaselus*, in its first sense, means a kind of bean, a kidney-bean (*Virgil*, *Georg.* i. 227): 'viciamque seres vilemque *phaselum*.' Thence it comes to signify a light-sailing galley or pinnace, shaped like a bean, *i. e.* narrow in the beam, and built of the slightest materials; *e. g.* the *phaseli* which the Egyptians used on the Nile were made of papyrus-leaves stretched over a frame of slight woodwork, and sometimes even of clay baked and painted: 'Parvula fictilibus solitum dare vela phaselis' (*Juvenal. Satir.* xv. 127). Horace (*Od.* iii. 2. 29) applies the epithet of *fragilis* to this kind of sailing-vessel. The feat of sailing unharmed from the Euxine to Italy was the greater in so frail a vessel; nor does Catullus seem to have been as timid by sea as Ovid is known, and Virgil is said to have been.

2. *Ait fuisse navium celerrimus.*—This is a well-known Greek construction = ἦσθε' ἐμπεσόν. See Key's Latin Grammar (1060) for examples, and compare Virgil (*Æneid.* ii. 377), 'Sensit medios delapsus in hostes;' and Horace (*Epist.* i. 7. 22), 'Vir bonus et sapiens dignis ait esse paratus.'

3. *Trabis.*—The part for the whole, the board for the ship, by the grammatical figure *synecdoche*. (*Quintil. Inst.* viii. 6, § 19.) So Virgil, *Æneid.* iii. 191: 'Cum trabe,' pro 'nave.'

4. *Negue . . . nequisse* = *potuisse*.—*Palmulis* the blade of the oar. Observe that the different modes of motion are in one passage ascribed to the ship, viz. *nare*, in 'natantis,' *præterire* = *παρὰτρέχειν*, and *volare*.

6–7. *Hoc negat negare* = 'hoc affirmare ait.'—*Minax*, *i. e.* *procellis*. The navigation of the Adriatic was much dreaded on account of the frequent and sudden storms to which it was liable. The bad character of the sea in this respect is frequently alluded to by Horace. Compare *Carm.* i. 3. 15; ii. 14; iii. 9, etc.

7. *Cyclades.*—The Cyclades are a group of islands so called because they lie in a circle (ἐν κύκλῳ) around Delos, the smallest, but from being one of the great centres of Hellenic worship, the most important of them. They are generally reckoned twelve in number, though some geographers, as Artemidorus, made them fifteen, and some, as Scylax (p. 22), divide them into two groupes, a northern and a southern (Strabo, x.

485). According to Thucydides (i. 4) they were originally peopled by Carians, who, for their piracies, were expelled by Minos, king of Crete (Herod. i. 71). Afterwards they were colonized by Ionians and Dorians.

8. *Rhodium nobilem*.—Rhodes, one of the largest islands of the *Ægean*, or, more properly, of the Carpathian Sea, is seldom mentioned by the poets, Latin or Greek, without some epithet expressive of its size, power, and wealth, e. g. Horace (Carm. i. 7) calls it 'clara,' because it was eminent for the brave and independent spirit of its people, before Rome annexed it to her empire, and for its commerce, arts, and philosophical schools long afterwards. Its brazen statue of the sun, commonly called the Colossus of Rhodes, the work of Chares of Lindus, was one of the seven wonders of the ancient world. Strabo (xiv. p. 654) says that the capital of the island, also called Rhodus, surpassed all other cities in the spaciousness and convenience of its ports, streets, walls, and public edifices. In the middle ages of Europe it was no less famous for its college of the Knights Hospitalers of St. John, and for its long resistance to the Ottoman power.—*Horridam Thraciam*. 'Rough, uncultivated;' just as Germania is termed 'horrida' by Horace (Carm. iv. 5. 26).—*Propontida*. The Propontis (Sea of Marmora) is the sea between Thrace and Asia Minor: the ancient name implies the sea *before* the entrance of the Pontus or Euxine. Its proportions are stated by Herodotus (iv. 85) with tolerable accuracy, viz. that it is 1400 stadia, or 175 English miles in length, and 500 stadia or 62½ miles in breadth. Its modern name is derived from the island of Marmora, the ancient Proconnesus, near the western entrance of the sea.

9. *Ponticum sinum*.—The Euxine, now the Black Sea. Catullus fastens on it the epithet *trucem*, because this sea was in ill repute for storms, and the barbarous character of the inhabitants of its shores before they were covered with Greek colonies. Its original appellation was *Axenus* (Ἰόνιος Ἀξένος, Scymn. p. 734; Strabo, vii. 298). Ovid says (Trist. iv. 4. 55):

'Frigida me cohibent Euxini littora Ponti;
Dictus ab antiquis Axenus ille fuit.'

10. *Ubi*.—In Pontus, a region remarkable for the excellence and variety of its timber. Compare Horace (Carm. i. 14. 11):

'Quamvis *Pontica* pinus
Silvæ filia nobilis.'

11. *Comata silva*.—Milton (Par. Lost, vii.) has a similar metaphor: 'Bush with frizzled hair complete.'—*Cytorio in iugo*. Cytorus, or Cytorum, was a town on the coast of the Euxine, situated between Amastris and Cape Carambis. The name is found in Iliad, ii. 853. The mountains at the back of Cytorus were covered with box-trees, Virgil (Georg. ii. 437): 'Et juvat undantem buxo spectare Cytorum,' and Apollonius of Rhodes (Argonaut. ii. 944) terms it 'wooded Cytorus.'

12. *Loquente sibilum edidit coma*.—Compare Petronius (Carm. 120):

'Mollia discordi strepitu virgulta loquuntur.'

13. *Amastris Pontica*.—Amastris was a city of Paphlagonia. It is described by the younger Pliny, in a letter to Trajan (Epist. x. 99), as a handsome city, with a very long open space (*platea*), on one side of which

ran a pestilential open drain. Pliny obtained permission from the Emperor to roof over this sewer.

15. *Ultima ex origine*.—‘The parent tree.’ Compare Anal. Vet. Poet. Græcorum (tom. iii. Epigr. 385, p. 232, ed. Brunck):

Οὐρεσιν ἐν δολιχοῖς βλωθρὴν πικρὴν ὑετιδὸς με
Πρόβριζον γαῖης ἐξεκόλισσε Νότος·
Ἐνθεν ναῦς γενόμενῃ ἀνέμοις πάλιν ὄφρα μάχωμαι.

20. *Jupiter*.—Here Ζεύς οὐριος. He had a celebrated temple on the shores of the Euxine, near its western outlet.—*Utrumque in pedem*. ‘Or if the wind shifted, the ropes were taut to windward.’ Compare Virgil (*Æneid*, v. 830):

‘Una omnes fecere pedem: pariterque sinistros
Nunc dextros solvere sinus.’

πῶδας, Gr. ‘funes navicularias.’ See Heyne not. in loc.

22. *Neque ulla vota*.—To this day the Greek sailors, on the first appearance of a gale in the Arches, as the Archipelago is termed, fly for protection to the picture of the saint who is the special guardian of their vessel. The words in the text imply that the Phaselus had been favoured throughout its voyage with favourable winds and tides. The *Dii littorales* are the particular deities of the sea and coast. Compare Virgil (*Georg.* i. 436):

‘Votaque servati solvent in littore nautæ
Glaucō, et Panopææ, et Inoδ Melicertæ.’

24. *Mare novissimo* = remotissimo, ‘the distant Euxine.’—*Limpidum lacum*. The Benacus (Lago di Garda). Smoothness however was not a permanent characteristic of this lake, since it sometimes assumed the aspect of an angry sea. Virgil (*Georg.* ii. 159):

‘Teque

Fluctibus et fremitu adsurgens, Benace, marino.’

25. *Sed hæc prius fuere*.—‘But those good days are over;’ the yacht (fragilis Phaselus) would make no more voyages.—*Senet*. From *seneco*, an older form of *senesco*.

27. *Gemelle Castor*.—Castor and Pollux ἀρωγοῦνται: ‘fratres Helenæ, lucida sidera,’ Horace (*Carm.* i. 3. 2).

There are numerous parodies of this little poem, which were collected by Nicolas Heinel, and published in a small volume, in 1642, at Leipzig, entitled, ‘Phaselus Catulli et ad eundem Parodiarum a diversis auctoribus scriptarum decades quinque.’ The best-known of them is found among the ‘Catalecta Virgilii,’ being a satire on Ventidius, the general of M. Antonius, who from a muleteer became consul in the reign of Augustus. He is called Sabinus in the parody.

‘Sabinus ille quem videtis, hospites,
Ait fuisse mulio celerrimus
Neque ullius volantis impetum cisi
Nequisse præterire,’ etc.

IV. This, perhaps one of the most pleasing of the productions of Catullus, is addressed to the peninsula of Sirmio, in the territory of Verona,

on which was situated his patrimonial country-house. The promontory was about ten miles in circumference, and projected into the Lacus Benacus, now *Lago di Garda*. 'Sirmione,' says Eustace ('Classical Tour,' vol. i. c. 5, 8vo edition), 'appears as an island, so low and so narrow is the bank that unites it to the mainland. The promontory spreads behind the town, and rises into a hill entirely covered with olives. Catullus could not have chosen a more delightful spot. In the centre of a magnificent lake, surrounded with scenery of the greatest variety and majesty, secluded from the world, yet beholding from his garden the villas of his Veronese friends, he might enjoy equally the pleasures of retirement and society. More convenience and more beauty are seldom united. The soil is fertile; the surface is varied; sometimes shelving in gentle declivities, at other times breaking into craggy magnificence, and thus furnishing every requisite for delightful walks and luxurious baths; while the views vary at every turn, presenting rich coasts or barren mountains, sometimes confined to the cultivated scenes of the neighbouring shore, and at other times bewildered and lost in the windings of the lake or the recesses of the Alps.'

2. *Ocelle*.—That which gives light and expression to the scene. Cicero (Ad Attic. xvi. 6) says, 'Cur, ocellos Italiae, villulas meas, non video?' The rose is called *ἄρθρον ὀφθαλμῶς*, the eye of flowers, by Achilles Tatius. Compare Milton (Par. Lost, iv. 240): 'Athens, the eye of Greece.'—*Liquentibus*, 'lucid.'—*Stagnis marique vasto*. Neptune is the deity of waters generally, both salt and fresh. Compare Milton (Comus, 18):

'Neptune, besides the sway
Of every salt flood, and each ebbing stream.

The Greek Poseidon also was *ἐπιθαλάσσιος καὶ ἐπιλίμιος*. See Aristophanes, *Plutus*, vv. 396, 397.

4. *Quam te libenter*.—Compare the joy expressed by Ulysses at his return to Ithaca after twenty years of absence (Odys. xiii. 354):

Χαίρ' Ἰθάκῃ μετ' ἔεθλα, μετ' ἄλγεα, πικρὰ θαλάσσης
'Ἀσπασίως τένον οὐδας ἰκάνομαι'

and the similar emotion assigned by Shakespeare to Richard II. (act iii. sc. 2).

'I weep for joy
To stand upon my kingdom once again.'

5. *Thyniam*.—Thynias was a small island in the Euxine Sea, distant about one mile from the coast of Bithynia. Its modern name is *Kirpek*. It contained a port and naval station belonging to Heracleia (Arrian. Peripl. Pont. Eux. p. 13).—*Bithynos campos*. Bithynia was a portion of Asia Minor which occupied the eastern part of the coast of the Propontis, the east coast of the Thracian Bosphorus, and a considerable portion of the coast of the Euxine. The Bithyni were a Thracian tribe who emigrated into Asia from the banks of the Strymon (Herodot. vii. 75). At first they were divided into two tribes, Thyni and Bithyni; but in course of time the former of these names fell into disuse. When first mentioned in history they were subject to Croesus, king of Lydia: after the destruction of the Lydian kingdom by Cyrus and the Persians, B.C. 546, they formed a satrapy of Persia, or at least part of one. Next sprang up a race of native kings, in-

dependent of the Persian monarch; the history and chronology of whom are given in Clinton's 'Fasti Historici' (vol. iii. p. 410 foll.). The last of the native Bithynian sovereigns, Nicomedes III., died without issue, bequeathing his kingdom to the Romans in B.C. 74. It was then reduced into the form of a province, and after the death of Mithridates in B.C. 63, the western part of his kingdom of Pontus was annexed to it, and Cn. Pompeius divided it into eleven communes, or municipalities (Dion Cassius, xxx. 8. 10-12: Strabo, p. 541). Hence it was sometimes styled in public acts and inscriptions 'Bithynia and Pontus,' e. g. 'Procos provinciae Ponti et Bithyniae;' yet it was often called simply Bithynia (Tac. Annal. i. 74). Pliny the younger was Proconsul of Bithynia, A.D. 103-6, and from this province wrote to Trajan his remarkable letter about the early Christians (Plin. x. Epistol. 97).

7. *Solutis curis*.—Anxieties of which the pressure (ligamen) is loosened; properly, the mind is said to be released from cares; but Livy (iii. 8) combines 'solvere curam,' like Catullus: 'Eo solutiore cura in Lucretium incidunt consulem.'—*Peregrino labore*. 'After wandering labours long.'—*Larem ad nostrum*. 'The home of my fathers,' where the family deities (Lares familiares) had their shrines.

11. *Pro laboribus tantis*.—Not merely 'the toil of travel' (labor peregrinus), but the disappointments and mortifications which Catullus had met with in his bootless journey to Bithynia. He alludes to these circumstances in his poems (x. and xxviii.), e. g. 'Provincia quod mala incidisset,' and

'Ut mihi, qui meum secutus
Prætozem, refero datum lucello.'

12. *Lydiæ lacus*.—The poet calls the Benacus 'the Lydian waters,' in allusion to the supposed origin of the Tyrrhenians of Etruria, who once possessed and emigrated from Lydia. The Rhæti, who founded Verona, and dwelt on the shores of the Lake Benacus, were a Tyrrhenian race [*Ῥαιτοί, Τυρρηκίδων ἔθνος*. Stephanus, Byzant. s. v.] For an elucidation of the long debated origin of the Etruscans, see Donaldson's 'Varronianus' (§§ 11, 16, 2nd edition).

V. 1. *Egelidos*.—Compare Columell. x. 282: 'Nunc ver egelidum, nunc est mollissimus annus.' 'Egelidos,' deprived of cold: *e* = *a* privative. In the Augustan writers it is the opposite of 'gelidus;' e. g. Ovid (Amor. ii. 11. 10): 'Et gelidum Borean egelidumque Notum,'—the frosty wind of the north, the warm breezes of the south-west. Augustus Cæsar, a valetudinarian, 'perfunde batur *egelida* aqua' (water warmed by fire), 'vel sole multo calefacta.' In post-Augustan writers the word had a precisely opposite signification; e. g. 'Impiger egelido movet arma Severus ab Histrio,'—the frozen Danube.

4. *Phrygii campi*.—Bithynia was at one time a portion of the Persian province, or satrapy, of the Lesser Phrygia.

5. *Nicææ*.—Nicæa was the capital of Bithynia, according to Strabo (xii. p. 565). Strictly speaking, however, it long contested the honour of being the capital with Nicomedeia; and the 38th oration of Dion Chrysostom was written expressly to settle this long-standing dispute. His decision is, that Nicæa was the second city of the province, Nicomedeia the real metropolis. The city was built on the site and ruins of

the old town of Ancoro, or Helicore, by Antigonus the Great, who called it after himself, Antigoneia. But a few years later (B.C. 312-8) Lysimachus, then master of Asia Minor, re-named it Nicæa, in honour of his wife Nicæa, a daughter of Antipater. Strabo, who saw Nicæa about twenty years after Catullus was there, describes it as a stately and handsome city, built, like the other Macedonian capitals in Asia, in the form of a square, two miles in circumference. All its streets intersected one another at right-angles, and from a monument in the centre all its four gates could be seen. Nicæa, in common with the Lesser Asia generally, suffered severely from the civil wars between Cæsar's death in B.C. 48 and the battle of Actium in B.C. 31, and was partly in ruins at the time when the younger Pliny was Proconsul of Bithynia (Plin. x. Epist. 42, 46, 48, 50). After the seat of empire was transferred to Constantinople, the importance of Nicæa increased; and there, in A.D. 325, was held the celebrated Council of Nicæa, which drew up the Nicene Creed. During the middle ages it was a strong bulwark of the Greek empire against the Turks, who did not conquer it until the year 1078. The final destruction of the city was owing to the Turks employing its buildings as materials for their mosques and other edifices; and although the ancient walls, with their towers and gates, are in tolerably good preservation, the modern *Isnik* contains scarcely more than one hundred houses.

5. *Ager uber*.—Strabo (xii. p. 565) calls it *ῥεθίον μέγα καὶ σφόδρα εὐδαίμων*. The neighbourhood was, however, unhealthy in the hot months (whence Catullus writes *æstuosa*).

6. *Claras Asiæ urbes*.—Ovid, in like manner, reverts with pleasure to his travels among the splendid cities of the Lesser Asia (Epist. ex Ponto, ii. 10. 21): 'Te duce, magnificas Asiæ perspeximus urbes.' The '*claræ urbes Asiæ*' were Ephesus, Smyrna, Sardes, Pergamum, Laodiceia, Lampsacus, Cyzicus, etc.

8. *Studio*.—Sc. 'eundi, vagandi.'

9. *Comitum cæsus*.—The contubernium to which Catullus belonged,—the mess. Young Romans of illustrious families, when they accompanied a general to the wars, or a proconsul to a province, for the purpose of gaining an insight into active service or camp life, lived in the same tent with their superior officer, and were denominated his '*contubernales*.' Compare Tacitus (Agricol. 5): '*Prima castrorum rudimenta in Britannia Suetonio Paulino approbavit, electus quem contubernio æstimaret.*' The members of a contubernium were called '*cohors*' (Catullus, xxviii.): '*Pisonis comites, cohors inanis.*' Compare Horace (Epist. i. 8. 14): '*Ut placeat juveni . . . utque cohersti.*' The '*cæsus*' here is the cohors of the prætor Memmius (see Life of Catullus, p. 3, *supra*).

11. *Diversas*.—'In diversas terræ regiones.'

VI. The poem (No. LXIV.) from which the following passage is extracted, is the Marriage-Song of Peleus and Thetis: '*Epithalamium Pelei et Thetidos*,' but though an episode, it really forms the principal portion as well as the chief merit of the entire poem. The poem commences with the ship *Argo* on the celebrated expedition to Colchis in quest of the Golden Fleece. The Nereids, or sea-nymphs are so much struck with the unwonted spectacle of a ship breaking the silence and solitude of their watery realm, that they all emerge from the deep to

gaze upon it. Thetis, one of their number, becomes enamoured of Peleus, one of the Argonauts, and he, on his part, was instantly seized by a reciprocal passion. After this introduction the poet passes at once to the preparation for the nuptials. They are held at Pharsalia, the capital of Thessaly, a name of great note in the days of Catullus, owing to its proximity to the famous battle-field where Cæsar defeated Cneius Pompeius and the senatorian party. To Pharsalia all the inhabitants of Thessaly are supposed to flock. Everything in the palace is on a magnificent scale, but Catullus chiefly describes the coverlet, *stragula*, of the nuptial couch, on which is embroidered the story of Theseus and Ariadne. The Palace of Pharsalia is thus described :

‘Ipsius at sedes, quacunque opulenta recessit
Regia, fulgenti splendent auro, atque argento,
Candet ebur solius : collucent pocula mensis :
Tota domus gaudet regali splendida gaza.’

Next follows a description of the nuptial couch and its coverlid.

‘Pulvinar vero Divæ geniale locatur
Sedibus in mediis, Indo quod dente politum
Tincta legit roseo conchyli purpura fuco.
Hæc vestis, priscis hominum variata figuris,
Heroum mira virtutes indicat arte.’

Then follows the account of the story embroidered on the ‘vestis,’ which was divided into two compartments. On the one was depicted the desertion of Ariadne by Theseus ; on the other, the arrival of Bacchus and his Mænads, by whom she is borne off to become the wife of the wine-god, and a constellation.

Ovid has treated the subject of Ariadne no less than four times :—(1) In an Epistle addressed to her by Theseus (*supra*, p. 77) on the subject of his abandonment of her (Heroid. x.). (2) In the eighth book of the *Metamorphoses* (174–181), the story serves merely as an introduction to the transformation of Ariadne’s crown into a star. (3) In the third book of the *Fasti* she deplores her twofold desertion by her mortal and immortal lover (459–516). And (4) in the first book of the *Ars Amandi* (527–564) Ovid emulates Catullus, and very nearly approaches him in excellence, in the description of the sudden contrast between the astonishment and desolation of Ariadne, and the rout and revelry of Bacchus and his crew.

The reproaches which Ariadne addresses to the fugitive Theseus are imitated by Virgil in the remonstrances of Dido to Æneas preparing for flight from Carthage (*Æneid*, iv. 365 foll.) ; by Ariosto in the tenth canto of the ‘*Orlando Furioso*,’ where Olimpia, left on a desert island, pours forth her complaints against Bireno ; and, again, by Tasso (*Gierus Liberat*. canto xvi. 57–60), where Armida vents her wrath and scorn on Rinaldo. Catullus equals Virgil and surpasses his other imitators, ancient and modern, in his expression of the sentiments proper to the circumstances. In one stroke of pathos, indeed, he excels them all, viz. in breaking off his narrative without a hint of Ariadne’s ready acceptance of a new lover. The poet thus leaves her in full possession of the reader’s sympathy.

The legend of Ariadne appears under various forms. In the most ancient of them Theseus did not appear, and she is merely the heroine of a

Naxian story associated with the worship of Dionysos. The import of her name, *much-pleasing*, ἐπι-ἀνδάνω, is connected intimately with the joy of the wine-cup. The Athenians, always anxious to enlarge the cycle of their own mythology, coupled her with their native hero Theseus, and thus perhaps she became the daughter of an historical personage, Minos, king of Crete, and master of the Ægean and its islands. According to the *Odyssey* (xi. 325) Artemis slew Ariadne immediately on her arrival at Naxos. In another legend it is said (Pherecydes ap. Schol. *Odys.* xi. 321) that Theseus deserted her at the instigation of Athene, and that Aphrodite came and courted her with the promise of Dionysos for her spouse. Hesiod (*Theogon.* 947) says nothing of Theseus, but merely that Dionysos espoused, and that Zeus conferred on Ariadne immortal life.

Χρυσόκομης δὲ Διώνυσος ξανθὴν Ἀριάδην
Κούρην Μίνωος, θαλερὴν ποιήσας ἔκοιτιν.
τὴν δὲ οἱ ἄνθρωποι καὶ ἀγήρω θῆκε Κρονίων.

1. *Fluentisomo*.—i. e. 'Fluentum sono.' This word occurs only in Catullus.

Diæ.—Dia was an early name of the island Naxos, one of the Cyclades groupe (Diodor. Sicul. iv. 61). It bore several names in ancient writers, e. g. *Strongyle* (Στρογγύλη), from its round form, it being about 19 miles in length, and 15 broad in its widest part; Dionysias (Διονυσίας), from its excellent wine, and its connection with the worship of Dionysos; and the lesser Sicily (μικρὰ Σικελλία), from the fertility of its soil (Plin. Nat. Hist. iv. 12, § 22). Dia was a favourite appellation for Naxos with the poets, e. g. Ovid (*Metamorph.* viii. 174): 'Protinus Ægides, rapta Minoide, Dian, . . . vela dedit,' etc. Carians were among its earliest inhabitants, from a chief of which nation it derived the name of Naxos. The island was sacred to Bacchus. Statius (*Thebaid.* vii. 695) enumerates the places sacred to the wine-god.

'Marcida te fractis planxerunt Ismara thyrsis:
Te Tmolus, te Nysa ferax, Theseaque Naxos,
Et Thebana metu juratus in orgia Ganges.'

2. *Classe* is here and *infra* put for *nave*, as Theseus sailed to Creta in a single ship—afterwards known as the Paralian galley, which long afterwards sailed annually from Athens to Delos, in memory of Theseus, after his victory over the Minotaur, having paid his epinician vows in that sacred island. Socrates remained in prison many days between his condemnation and the draught of hemlock, for while the Paralian galley was absent no sentence of death could be executed in Athens, because, it was said, the voyage to Delos commemorated the deliverance of the youths and maidens ('electos juvenes simul et decus innuptarum'), exacted from Athens by Minos. This galley was said to be the very same ship in which Theseus had sailed, though it had been so often repaired as to give occasion to a celebrated question among the Sophists respecting its identity (Plutarch, Theseus, c. 23; Plato, Phædon, c. 2).

3. *Furores*.—*Furor* is a word peculiarly appropriated to sudden passions—love, jealousy, wrath, etc.—*Necdum . . . credit*. 'And cannot yet believe her vision true.'—*Fallaci*. The sleep which had beguiled her into false security.—*Somno*. 'Ariadne dormiens' was a favourite subject with ancient artists and poets. See Propertius, i. Eleg. 3:—

'Qualis Thesea jacuit cedente carina
Languida desertis Gnosia litoribus.'

Sola arena. The lonely sand-beach.—*Immemor* (i.e. 'promissorum,' und. in the *promissa* of the next verse), thoughtless. Theseus is generally described as abandoning Ariadne more from haste to return to Athens than from perfidy. In an Athenian legend the hero would naturally be represented in the most favourable light. 'Immemor' occurs again *infra* v., and there is an intimation of heedlessness in 'cæca caligine.'—*Alga* adds another circumstance to the *sola arena*: 'arena,' the sand; 'alga,' the seaweed that grew on it.—*Minois.* Ariadne was the daughter of Minos, king of Creta.—*Saxea effigies.* Ariadne gazing upon the vessel of Theseus in the offing was a favourite subject with ancient sculptors.—*Prospicit*, like the preceding *prospectus*, is 'procul spectare'—gazing on the horizon.

11. *Magnis . . . undis.*—Comp. Oppian (Halieutic. v. 505): *ῥοδὸς δὲ οἱ ἥθρε κῦμα εἰλεῖται.* This image is frequently employed by subsequent poets, e.g. by Virgil (*Æneid* iv. 532), 'magnoque irarum fluctuat æstu;' Silius Italicus (*Punic*. ix. 527); and Tasso (*Gierus. Liberat.*) 'In gran tempesta di pensieri ondeggia.'

12. *Non flavo retinens.*—Mr. Dunlop (*Hist. of Rom. Literature*, i. p. 465) says: "Never, perhaps, was there a finer picture drawn of mental desolation. She was incapable of exhibiting violent signs of grief: she neither beats her bosom, nor bursts into tears; but the diadem (*mitram*) which had compressed her locks—the light mantle which had floated round her form—the veil which had covered her bosom—all neglected and fallen at her feet, were the sport of the waves which washed the strand."—*Flavo.* Auburn was accounted by the Romans the most beautiful colour for the human hair. The same epithet is applied presently to the hair of Theseus—'flavo in hospite.' Apuleius (*Metamorph.* ii. p. 30, Bipont. ed.) describes auburn hair, 'ut aurum coruscans in lenem mellis deprimitur umbram.'—*Mitram.* The *mitra*, when an article of male attire, was a brazen belt stuffed with wool or tow, lined with leather, and worn between the breastplate and the kilt or petticoat of the soldier; when of female dress, it was a kerchief worn on the head, and made of silk, linen, or coarser materials. The 'mitra' is supposed to have come originally from Phrygia, and according to Servius (*ad. Æneid*, ix. 616) was synonymous with 'calantica.'—*Strophio.* 'Strophium' was the sash or ribbon worn by unmarried women immediately under the bosom. Non. Marcellin. (p. 538. 7) says: 'Strophium est fascia brevis, quæ virginalem tumorem cohibet papillarum.' Sometimes it means a fillet worn on the head of priests. *Strophium* (στροφίον), an imperfectly naturalized word, did not retain its place in the Latin language, and was supplanted by *fascia*, which is used in exactly the same sense. Comp. Martial, *Epigram*. xiv. 134: 'Fascia crescentes dominæ compece papillas.'

16. *Fluctus salis alkudebant.*—Cicero (*Nat. Deor.* ii. 39) employs nearly the same words for a similar image: 'Mare terram appetens litoribus alludit.' *Vicem*: the circumstances or condition of her garments, etc.

20. *Externavit.*—Drove beside herself, terrified extremely. So below, 'externata malo,' made wild by misery and misfortune. 'Externare' is a word used by poets only, and seldom even by them. Ovid employs it, *Metamorph.* i. 641; xi. 77, 342. It is a strengthened form of 'exterrere.'

21. *Erycina*.—Mount Eryx was in the west of Sicily, about six miles from the promontory of Drepanum, and two from the seacoast. It was an isolated peak rising abruptly from undulating hills, and therefore conspicuous as a sea-mark. The mountain derived its name from Eryx, son of Poseidon, king of the Elymians. On its summit stood a temple of Aphrodite (Venus), founded, according to the current legend, by her son Æneas, whence the goddess is frequently called Erycina by the Latin poets. (Comp. Strabo, xiii. p. 608; Virgil, *Æneid*, v. 795; Horace, *Carm.* ii. 33.)

22. *Illa tempestate . . . quo tempore*.—‘Tempestat’ = *καὶρός*, the moment; ‘tempus’ = *χρόνος*, the space of time in which the moment is a point. Cf. lxi. 2: ‘Qua rex tempestate—vastatum feros iverat Assyrios.’

23. *Peiræi*.—The Peiræus was the principal harbour of Athens. It really consisted of three ports (Thucyd. i. 93: *χωρίον λιμένας ἔχον τρεῖς ἀποφύεις*). Themistocles was the first to perceive the natural advantages of the peninsula of Peiræus, as, before his time, Athens had only one harbour, Phalerum. He surrounded it with strong walls, and connected the peninsula with Athens. The citadel of Peiræus was Munychia. Hence Catullus anticipates in speaking of the Peiræus as a haven in the time of Theseus.

24. *Injusti*.—Merciless, harsh.—*Gortynia tecta*. The royal palace in Gortyna, the second city of Crete. *Γορτύν* in the Homeric poems. (Comp. Il. ii. 646 with *Odys.* iii. 294.) Gortyna stood on a plain watered by the river Lethæus, and was about eleven miles from the Libyan Sea.

25. *Nam perhibent*.—Here begins an episode to account for the first relations of Theseus with Creta, Minos, and Ariadne.

26. *Androgeonæ cædis*.—Androgeus, son of Minos and Pasiphaë perished in battle with the Athenians, or (for the traditions of him are very various) was slain by the contrivance of Ægeus, king of Athens. Minos made war upon the Athenians, and having conquered, imposed on them a yearly tribute of youths and maidens, who were devoured by the Minotaur—a monster with a human body and a bull’s head, and who was kept in the labyrinth of Cnossus. Theseus undertook to deliver his country from this odious tribute, and, by the help of Ariadne, slew the monster. By an inversion common in legends, Androgeus was, at a later period, worshiped in Attica as a hero, and an altar erected to him in the port of Phalerum (Pausan. i. 1, § 4). Propertius (*El.* ii. 1, 641) alludes to a story of Androgeus having been restored to life by Æsculapius (see art. *Ἀνδρογεωνία* in Smith’s *Dictionary of Antiquities*).

27. *Electos juvenes*.—According to Virgil (*Æneid*, v. 20) the victims were chosen by lot.

‘Tum pendere pœnas

Cecropidæ jussi (miserum) septena quotannis

Corpora natorum : stat ductis sortibus urna.’

See Ovid, *Metamorph.* vii. 456; viii. 153.—*Decus innuptarum*. Decoras virgines.

28. *Minotauro*.—The monster is a frequent subject with ancient artists. Sometimes he is represented alone in the labyrinth, sometimes engaged in conflict with Theseus. Both coins and authors, however, differ as to his actual form. Some describe him as having a bull’s head and a man’s body, others with a human head and an ox’s body.

‘Semivirumque bovem, semibovemque virum.’

28. *Angusta*.—Nipped, narrowed, pressed by their calamities ('malis').
 31. *Projicere*.—To put forward, like a buckler, in defence of.
 32. *Funera ne funera*.—Living deaths, a Græcism. Comp. such phrases as *μήτηρ ἀμήτωρ* (Soph. Elect. 1154).
 33. *Nave levi nitens . . . auris*.—SPEEDED by his light bark and favouring winds. This is an unusual sense of 'nitor.'
 34. *Magnanimus* must be construed 'haughty,' 'imperious,' to answer to the preceding 'injusti regis' (v. 24), and the following 'superbas.'
 35. *Hunc simul ac cupido*.—Comp. Theocrit. Idyll. iii. 41:

ἀ δ' Ἀτάλαντα
 'Ὡς ἴδεν, ὡς ἐμάχη, ὡς ἐς βαθὺν ἄλλετ' Ἔρωτα.

36. *Quam suaves, etc.*—So Hesiod (Op. et Dies, v. 520):

*Ἡ τε δόμων ἐντοσθε φίλη παρὰ μητέρι μέμνει
 Οὐκω ἔργ' εἰδυῖα πολυχρύσου Ἀφροδίτης.

38. *Eurotæ*.—The river Eurotas was the principal river in ancient Laconia. It is formed by the junction of many copious springs, and flows throughout the valley bounded by the mountain ridges of Parnon and Taygetus. The Eurotas rises in the mountains which bound to the south the plains of Asea and Megalopolis in Arcadia. Being fed by mountain torrents, it was alternately a broad and rapid stream, and a sluggish and shallow one, according to the season of the year. The Greek poets (Theognis, 785; Euripid. Iphigen. in Aul. 179) give it the epithet of *δορακοτρόφος*, or *δορακόεις*, from the sedge and reeds which occupy its banks and the shallower parts of its stream.

39. *Distinctos colores*.—Flowers of various hues. *Educit* is here used for *educat*. *Educere* and *educare*, weak and strong forms of the same word, are often interchanged by Catullus and his contemporaries, e.g. (xix. 14): 'Uva pampinea rubens educata sub umbra,' for 'educta.' Varro (ap. Non. p. 447) thus distinguishes these words: 'Educit obstetrix, educat nutrix.'

44. *Fulgore expalluit auri*.—Catullus (lxiv.) speaks of the paleness of a gilt statue: 'Hospes, inaurata pallidior statua.' Comp. Ovid, Metam. xi. 145: 'Arva, auro pallentia.'

46. *Oppeteret mortem . . . aut præmia laudis*.—'Oppetere' may properly be said of 'mortem'; see Virgil (Æneid i. 94-96):

*O terque quaterque beati,
 Queis ante ora patrum, Trojæ sub mœnibus altis
 Contigit oppetere' (sc. mortem);

but not with equal propriety of 'præmia.'

47. *Frustra*.—As regarded Theseus, Ariadne's vows had not been in vain, since he slew the Minotaur; but as respected herself they were 'frustra,' since his success was the cause of her misfortunes.

48. *Suspendit*.—*Suscipere vota* is the more usual phrase, but in this passage there is much force in the substitution for it of 'suspendere,' since the latter word intimates both the agitation of Ariadne—her quivering lip while inarticulately offering vows, and the practice of suspending in temples (comp. Horace, Carm. i. 5. 13) pictures or other mementos of those who had been saved from signal perils at sea.

49. *Tauro*.—Any lofty mountain would have answered the purpose of

the simile as well: but perhaps Catullus, before writing this description of a tree torn from the summit, had beheld one of those violent hurricanes ('indomitus turbo') to which the countries round the Black Sea are liable.—*Sudanti*. The resinous matter which the pine exudes.—*Indomitus turbo*. A gale which no might of root or trunk (*robur*) can withstand.—*Procul radicibus* = 'procul extensis,' its wide-spread roots.—*Exturbata*. Mark the allusion to *turbo lateque et cominus frangens*: crushing all that comes within its sweep, far and near.—*Domito* is an antithesis to the preceding *indomitus*.—*Sevum*, i.e. Minotaurum.—*Vanis jactantem cornua ventis*. Hitting at the empty air.—*Errabunda*. His footsteps that but for the clue (*filum*) would have strayed from the path, and then, though he had killed the Minotaur, Theseus would have been detained for ever in the labyrinth. The Latin poets generally, and some of the later Greek writers also speak of the Cretan labyrinth. But this is a mere poetic fiction: no such edifice ever existed in that island. The real Labyrinth of Egypt is the source of the invention. See Hæch's *Creta*, i. p. 56 foll.

59. *Tecti inobservabilis error*.—Apollodorus (Bibliotheca, iii. 2, 4) describes a labyrinth as *οἰκημα καμπαῖς πολυπλόκοις πλανῶν τὴν ἔξοδον*. Comp. Virgil (*Æneid*, vi. 27): 'Hic labor ille domus et inextricabilis error.'

61. *Vultum*.—The presence of.—*Consanguineæ*. Ariadne's sister Phædra, afterwards married to Theseus.—*Flevit in nata*, i.e. 'ob natam,' as *supra*, 'in hospite suspirantem,' i.e. 'ob hospitem.'

64. *Omnibus . . . amorem*.—Comp. a very similar sentiment in *Iliad*, vi. 429:

Ἔκτορ, ἀτὰρ σύ μοι ἐσσι πατὴρ καὶ πότνια μήτηρ,
Ἥδ' ἐκασίγυντος.

And Propertius, *Eleg.* i. 11. vv. 2, 3:

'Tu mihi sola domus, tu, Cynthia, sola parentes,
Omnia tu nostræ tempora lætitiæ.'

Also Valerius Flaccus, *Argonaut.* iii. 323:

'Tu mihi qui conjux pariter fraterque parensque
Solut, et a prima fueras spes una juventæ,
Deseris.'

69. *Fudisse . . . ac . . . conscendere*.—This interchange of the past and present tenses, though joined by a copula, is warranted by all the best writers, e.g. Livy (iii. 46): 'Domum se recepit, collegisque in castra scribit.'

70. *Conscendere . . . æstus*.—Comp. Virgil (*Æneid*, i. 180):

'Æneas scopulum interea conscendit et omnem
Prospectum late pelago petit.'

74. *Atque hæc . . . cientem*.—Tibullus (*Eleg.* iii. 6. 89) refers to this imaginary speech of Ariadne:—

'Gnosia, Theseæ quondam perjuria linguæ
Flevisti, ignoto sola relicta mari.
Sic cecinit pro te doctus, Minoi, Catullus,
Ingrati referens impia facta viri.'

75. *Frigidulos*.—The use of the diminutive intimates exhaustion from previous weeping.—*Cientem*. Summoning her sobs ('singultis') with effort.

81. *Præsto*.—And did your breast then contain no pity for me? In Ovid (Epist. 'Ariadne Theseo,' *infra*) she asserts that her lover had sworn to constancy:

' Per ego ipsa pericula juro
Te fore, dum nostrum vivet uterque, meum.'

And Medea ('Medea,' Ovid, *Metam.* vii. 46) determines to exact an oath of fidelity from Jason, before she aids him in his adventure: 'Et dabit ante fidem; cogamque in fœdera testes Esse deos.' The 'devota perjuria' above = the broken vows that will doom you.—*Ut vellet mitescere* = 'ut mitesceret'; *nostri* = 'erga nos.'

84. *Sperare* is here used in a bad sense, equivalent to 'timere,' as in Propertius, *Eleg.* ii. 5. 3: 'Hæc merui sperare? dabis mihi, perfida, penas.' Comp. Virgil, *Æneid*, iv. 419. This usage is confined principally to the poets, and in Cicero *sperare* is always accompanied by the negative.—*Jubebas* here, though unusually, governs a dative.—*Connubia læta*. Virgil (*Æneid*, iv. 316) adopts, but modifies, this line: 'Per connubia nostra, per inceptos Hymenæos.'

86. *Quæ cuncta . . . veni*.—Comp. Catull. xxx. 10:

'Tua dicta omnia factaque
Ventos irrita ferre et nebulas æthras sinis;'

with Virg. *Æneid*, ix. 310:

'Multa patri portanda dabat mandata, sed auræ
Omnia discerpunt et nubibus irrita donant;'

and Statius, *Achilleid*, ii. 282:

'Solatur, juratque fidem jurataque fletu
Spondet . . .
Irrita ventosæ rapiebant verba procellæ.'

90. *Metuere* = metuere solent. Catullus is fond of these repetitions; e. g. 'Carmen Nuptiale' [lxii. 42]:

'Multi illam pueri, multæ optavere puellæ.
Idem cum tenui carptus defloruit ungui,
Nulli illam pueri, nullæ optavere puellæ.'

93. *Medio turbine leti* = medio discrimine. Drawn to the very brink of the gulf of death.—*Germanum*. The Minotaur, son of Pasiphaë, Ariadne's mother.

94. *Crevi*.—The simple for the compound *decrevi*, a usage common in Tacitus and occasional in Cicero, e. g. *De Legib.* iii. 3: 'Si senatus creverit.' *Dilaceranda feris*.—Comp. Ovid, 'Ariadne Theseo,' *infra*, vv. 81–87, p. 79.

96. *Alitibus*.—Birds of prey; as in *Iliad*, i. 4: *κλέεσσι οἰωνοῖσι τε νῆσι*: and *Æneid*, ix. 483:

'Heu, terra ignota canibus date præda Latinis
Alitibusque jaces.'

97. *Neque injecta terra*.—The fear of remaining unburied after death, involving, as it did to heathen imaginations, long wanderings on the banks of the Stygian river, is thus explained by Virgil (*Æneid*, vi. 326):—

'Hæc omnis quam cernis inops inhumataque turba est;
Nec ripas datur horrendas et rauca fluenta
Transportare prius quam sedibus ossa quierunt.
Centum errant annos volitantque hæc litora circum:
Tum demum admissi stagna exoptata revisunt.'

98. *Quænam te genuit*.—In addition to the expansions of this idea by later poets, mentioned in the Introduction to this Epithalamium, compare the following passage from Tibullus, Eleg. iii. 4, 35 foll.

'Nam te nec vasti genuerunt æquora ponti,
Nec flammam volvens ore Chimæra fero;
Nec canis anguinea redimitus terga caterva,
Cui tres sunt linguæ tergeminumque caput.
Scyllave virgineam canibus succincta figuram;
Nec te conceptam sæva lææna tulit:
Barbara nec Scythiæ tellus, horrendave Syrtis,' etc.

Leæna.—Comp. Theocritus, Idyll. xxiii. 19: κακῆς ἀνδρόθεμνα λεαίνας.
99. *Quod mare conceptum*.—So Iliad, xvi. 34:

Οὐδὲ Θέτις μήτηρ' γλαυκῇ δέ σε τίκτε θάλασσα,
Πέτραι τ' ἡλίβατοι, ὅτι τοι νοός ἐστιν ἀπηνής.

100. *Syrtis . . . Scylla . . . Charybdis*.—*Syrtis* is a general name for a desolate and sandy shore, from the Arabian *sert*, 'a desert.' Properly it belongs to two broad and shallow gulfs, *Syrtis Major* and *Minor*, in the Libyan sea, on the north coast of Africa. The smaller *Syrtis* was considered by ancient navigators unapproachable, by reason of its sunken and shelving rocks; and into the latter small craft alone ventured. The shores of both these gulfs were nearly as perilous since the sea, since they who landed on them were, at most seasons of the year, liable to be buried by cloud-like masses of sand driven by the wind (see Pomponius Mela, i. 7, and Diodor. Siculus, xi. 41, and comp. Sallust, Jugurth. 79). Either, however, the sea has become deeper off the *Regio Syrtica*, or modern sailors are bolder or more skilful than the ancients, for the reports of modern travellers do not quite warrant the ill-repute of this coast.—*Scylla*, in *mythology*, was, according to Homer (*Odyss.* xii. 73 and 235), a hideous monster, who barked like a dog, and had twelve feet, six long necks and mouths, each of which contained three rows of sharp teeth—hence *voraæ* in the text. In *geography*, it was the name of a rock situated between Italy and Sicily. Her parentage is variously given by different poets, but the Homeric is the oldest known form of the legend. Virgil (*Æneid*, vi. 286) mentions several *Scyllæ* in Hades.—*Charybdis*, in *mythology*, was the daughter of Poseidon and Gaia (i. e. offspring of sea and earth) who was struck with thunder by Zeus for stealing oxen from Heracles (Servius ad *Æneid.* iii. 420). In *geography*, it was the name of a rock at a short distance from *Scylla*. The alternative of danger between these rocks is expressed in the proverbial line, at one time ascribed to Horace, but really occurring in the 'Alexandreis' of Philippus Gualterus, who wrote about A.D. 1280:

'Incidit in Scyllam qui vult vitare Charybdim.'

101. *Pro dulci vita*.—I. e. quam servatam a me accipit.

103. *Prisci*.—Austere, harsh; originally primitive: 'Priscus Cato' (Horace, *Carm.* iii. 21. 11). Priscus is the name of an old Italian race. 'Prisca gens mortalium' came to mean primitive, old-fashioned. Priscus was a surname of the Gens Servilia and other old families at Rome.

105. *Famularer serva labore*.—Among the Greeks generally the condition of even free-born women so nearly approached that of menials, that when they lost their freedom, through the accidents of war or captivity by pirates, they at once subsided into the condition of slaves. Thus Agamemnon (*Iliad*, i. 30) says that his mistress Chryseis, though daughter of the priest of Apollo, shall weave at his loom; and Hector prophesies (*Iliad*, vi. 454) the servitude, when Troy should fall, of his wife Andromache:

. . . δτε κέν τις Ἀχαιῶν χαλκοχιτώνων
Δακρυόεσσαν ἄγεται ἐλευθερον ἡμαρ ἀπούρας
Καί κεν ἐν Ἀργεὶ ἐοῦσα, πρὸς ἄλλης ἱστὸν ὀφαίνοις
Καί κεν ὕδωρ φορέοις Μεσσηϊδος ἢ Ὑπερείης

and the drama of Euripides, entitled 'The Trojan Captive Women,' abounds with complaint of the toils and privations awaiting them in bondage. 'I, who lately was a queen,' says Hecuba (*Troiad.* 190), 'what tasks must I now perform in my old-age? Shall I keep the gate as a porteress, or nurse the children of my masters?'

Τῷ δ' ἂν τλάμων ποῦ ποῦ γαίας
Δουλεύσω γραῦς, ὥς κηφὴν,
Δειλαία νεκροῦ μορφῇ
Νεκρῶν ἀμειννὸν ἄγαλμ' ἢ
Τὰν παρὰ προθύροις φυλακὰν κατέχουσ',
Ἡ παίδων θρέπτειρ' ἢ Τροίας
Ἀρχαγοὺς εἶχον τιμὰς;

106. *Liquidis vestigia lymphis*.—The duties of the bath, both in Greece and Asia, devolved on women.—*Candida v.* = *candidos pedes*.

Vestigia.—The foot-print for the foot: as in Horace, *Sat.* ii. 6. 101:

'Cum ponit uterque
In locuplete domo *vestigia*.'

107. *Veste*.—In this instance 'coverlid'—*purpurea*, crimson—as in Horace, *Sat.* ii. 6. *ib.*:

'Rubro ubi cocco
Tincta super lectos canderet *vestis* eburnos;'

and *ib.* v. 106:

'Ergo ubi *purpurea* porrectum in *veste* locavit
Agrestem.'

108. *Ignaris* = *sensum carentibus*—senseless.

113. *Utinam ne . . . puppes*.—Imitated from the opening lines of the *Medea* of Euripides, and frequently translated by the Roman poets, from Ennius to Seneca.

114. *Cecropia* = Athenian. Cecrops was the first king of Attica in legendary history.—*Indomito*. Unconquerable hitherto, but vanquished by

the aid afforded by Ariadne to Theseus.—*Dira stipendia*. The cruel tribute of youths and maidens paid annually; *supra*, v. 27: 'Electos juvenes simul et decus innuptarum.' 'Stipendium,' in its original sense, means a penalty imposed on the vanquished (*stips, pendo*) e. g. 'Poeni stipendia pendunt.' Ennius ap. Varro. L. L. v. 36, § 50. Hence it came to signify punishment generally, as Horace, *Epod.* xvii. 36: 'Quæ finis aut quod me manet stipendium.' A more recent meaning of the word is the 'pay of soldiers.'

119. *Nam quo me referam*.—Another imitation of Euripides (*Medea*, 502):

Νῦν τοὶ τράπημαι; πότρεα πρὸς πατὲρ δόμους
Ὅς σοι προδοῦσα καὶ πάτραν ἀφικόμεν.

120. *Idomenios montes*.—The hills of Crete. Idomeneus, grandson of Minos and Pasiphaë, led the Cretan forces in the Trojan war, and greatly distinguished himself in it. The story of his later life resembles that of the Hebrew Jephthah, at least in post-Homeric tradition. Having vowed to Poseidon that, if delivered from a storm at sea, he would sacrifice to him whatever he should meet on first landing in his kingdom, he was constrained by his vow to offer up his own son. For this offence Crete was visited by a pestilence, and his subjects banished him. Idomeneus then settled in Calabria, or, according to another account, in Colophon, in Asia Minor. His tomb, however, was shown at Cnossus, in Crete, where he and his half-brother Meriones, who followed him to Troy, were worshipped as local heroes (*Diodor. Sicul.* v. 79). There is an anachronism in Ariadne's calling the Cretan mountains *Idomenios*, since they cannot have borne the name in the age of Minos. In scanning, *Idomenios* is a quadrisyllable.

122. *Quemne*.—This is not simply for *quem*,—'metri causa,'—but a strengthening of the previous interrogation: 'That father whom I, of my own accord, abandoned.' So *guine*, in the next line but one, 'that faithless husband.' Compare with this passage Ovid, '*Medea* to Jason,' 109–116.

126. *Sola insula*.—I. e. 'deserta.' 'Nec quisquam apparet vacua mortalis in alga.'

129. *Ostentant omnia letum*.—Virgil (*Æneid*, i. 91): 'Præsentemque viris intentant omnia mortem.' *Letum* expresses a more lingering death than *mors*.

131. *Fesso*.—Exhausted by fear, watching, hunger, etc.

134. *Facta*.—Facinora, impia facta.

135. *Eumenides*.—Also called Erinnyes by the Greek, and *Diræ* or *Furiæ* by the Roman poets, were originally the personification of curses pronounced on guilty persons or nations. The word implying 'the well-meaning' or 'the soothed' goddesses, is a softening of their earlier appellation: *Erinnyes*, 'the searchers of guilt,' or 'the angry' (*θεαί*). The crimes which they were supposed to visit with their scourge were disobedience to parents, violation of social duties,—e. g. respect to age, suppliants, and guests,—murder, and, as in Ariadne's case, perjury. In the Homeric poems the *Eumenides* have neither name, number, nor parentage. Hesiod, makes them to be the offspring of *Ge* (earth), engendered by blood-drops from the body of *Uranus* (heaven). The tragedians derive them from Night and Earth, and invest them with hideous forms: e. g. they are winged beings, with snakes entwined in their hair, clad in black, and blood dripping from their eyes. On the Athenian theatre, however, they ap-

peared under a somewhat milder aspect as *σεμνὰ θεὰ*—venerable goddesses, maidens of grave and solemn mien attired as huntresses (*κυνηγέριδες*), with reference to their chase of the guilty, retaining, indeed, their head-bands of snakes, and bearing in their hands a serpent or a torch. The Eumenides were worshiped in several places, but with most solemnity at Athens, where they had a sanctuary and grove near the Areopagus, and where they were held in awe even in the first century of the Christian era, since it was popularly said that the Emperor Nero dared not visit Athens, during his progress through Greece, because of the presence of the Eumenides, as he, like Orestes, was a matricide. The usual victims offered to them were black sheep, and a drink composed of honey, milk, and water, called *nephelia*. It is strange to read in *Ælian* (*Hist. Anim.* x. 33) that among the things offered to these grim beings were white turtle-doves and the flowers of the narcissus. As the legend of Theseus and Ariadne combines a Bacchic with an Attic myth, there is much propriety in this appeal to the dread avengers of perjury.

136. *Exspirantes præportat*.—‘*Expirat et præfert*,’ breathes forth and drives before them the wrath that burns within their breast.

137. *Huc, huc adventate*.—Comp. Seneca, ‘*Medea*,’ 13:

‘*Adeste, adeste sceleris ultrices deæ,
Crinem solutis squalidæ serpentibus,
Atram cruentis manibus amplexæ facem.*’

Id. Hercules Furens, vv. 85–88.

138. *Miseræ*.—*Væ mihi miseræ*: extremis—intimis—as in Ovid, *Heroid.* iv. 70:

‘*Acer in extremis ossibus hæsit amor.*’

139. *Inops*.—*Spei, auxilii, consilii*;—hopeless, helpless, purposeless.

143. *Funestet*.—*Funere incestet*—as Virgil, *Æneid*, vi. 150, ‘*Incestat funere classem*.’ ‘*Funestare*’ is not used by authors of the Augustan age, but reappears in Juvenal, *Sat.* viii. 18.

146. *Annuit . . . mundus*.—This passage is imitated from the celebrated verses in the *Iliad*, i. 528, from which Phidias is said to have derived his conception of his statue of Zeus erected at Elis.

148. *Mundus*, like the Greek *κόσμος*, is here the ‘o’erarching firmament.’

149. *Cæca mentem caligine*.—Here also Theseus is represented as forsaking Ariadne rather from improvidence and haste to return to Athens than perfidy. See note *supra* on ‘*immemor juvenis*.’—*Consitus*. *Obsitus* would be the more usual word.

151. *Quæ mandata*.—Plutarch, ‘*Life of Theseus*’: ‘There appearing no hopes of safety for the youths, they sent out a ship with a black sail, as carrying them to certain ruin. But when Theseus encouraged his father by his confidence of success against the Minotaur, he gave another sail, a white one, to the pilot, ordering him, if he brought Theseus back safe, to hoist the white; but if not, to sail into harbour with the black one in token of misfortune. . . . When they drew near to Attica, both Theseus and the pilot were so transported with joy that they forgot to hoist the white sail, and Ægeus in despair threw himself from the rock and was dashed to pieces.’

153. *Portum*.—As yet there was but one harbour at Athens—*Phalerum*—which Catullus denominates the port of Erechtheus, an ancient

king of the land. By the advice of Themistocles, in B.C. 483, after the Persians had begun to assail European Greece, Peiræus was fortified and connected by the long walls with the city. The rock from which Ægeus threw himself is supposed to have been the height afterwards occupied by Munychia, the citadel of the Peiræus.—*Classi*, as in v. 2, is for *nave*.

154. *Namque ferunt*.—The order of this sentence is involved—'Namque ferunt [Ægeum] cum [ille] natum mœnia Divæ [Athens, sacred to Athene] linquentem concrederet ventis [to winds and waves], complexum eum—[with his last embrace] [dum complectebatur] talia mandata dedisse [proficiscenti] juveni.'

157. *Unice*.—'Unicus,' only and most beloved—'qui in re aliqua sui similem non habet, præstantissimus.' The word is thus defined by Lucretius, *Rer. Nat.* ii. 543: 'Unica res quædam nativo corpore sola, Cui similis toto terrarum non sit in orbe.' Catullus (lxxiii. 6) combines 'unus' and 'unicus,' 'Qui me unum atque unicum amicum habuit.'

159. *Reddite . . . senectæ*.—Ægeus had long supposed himself a childless man. See Euripides, 'Medea.' Theseus had been brought up by his grandfather Pittheus at Træzene, and did not go to Athens until he had achieved many heroic adventures, and there found his father advanced in years and surrounded by enemies. Shortly after his arrival the collectors of the Cretan tribute came for their annual payment of youths and maidens; hence Ægeus is made to say, 'Cogor in dubios dimittere casus,' since the Athenians insisted on his taking his share of the national victim-tax to the Minotaur.

160. *Fervida virtus*.—Theseus volunteered to be one of the seven youths, who otherwise were chosen by lot.—*Non gaudens*. Ægeus did not share in his son's confidence of success.

166. *Canitiem . . . fœdans*.—To throw dust on the head, as an expression of grief, was a custom of Asia, that passed with other Eastern usages to eastern Europe. Mezentius, in the Æneid (x. 844), when he sees the body of his son borne by his comrades, 'canitiem multo deformat pulvere.' Comp. *Iliad*, xviii. 23; *Odyss.* xxiv. 316.—*Infecta*, dyed with black.—*Vago*. The metaphor is not very precise: 'navita vagus' in Tibullus, *Eleg.* i. 40. 41, and 'mercator vagus' in Horace, *Ars Poet.* 117.

169. *Carbasus Ibera*.—Spain produced hemp, out of which the sails of ships were made, and a plant called 'spartum,' out of which was spun rope for the rigging, 'funes Iberici.' Horace, *Epod.* iv. 3.—*Obscura ferrugine*. Virgil, *Georg.* i. 467, uses the same words metaphorically of the sun obscured by clouds: 'Cum caput obscura nitidum ferrugine textit,' pro caligine.

170. *Itoni*.—At Iton, or Itonus, a town of Phthiotis, in Thessaly, was a celebrated temple of Athene, whose worship, under the name of the Itonian Athene, had been brought thither by the Bœotians, when expelled from their original homes in Thessaly. Hence Minerva is called 'sancti incola Itoni.'—*Funeatam vestem*, the garb of mourning, the black sail.—*Candida vela*. This legend was evidently widely dispersed, since it was very variously reported: e. g. Simonides (ap. Plutarch. *Thes.* 17) described the sail as of a crimson colour; e. g. 'Ὁ δὲ Σίμωνίδης οὐ λευκὸν φησὶν εἶναι τὸ δοθὲν ὑπὸ τοῦ Αἰγέως, ἀλλὰ φοινίκιον ἱστίον, ὃ γρη῏ πεφυρμένον πρὶνδὺ ἄνθει ἐριθάλλου· καὶ τοῦτο τῆς σωτηρίας αὐτῶν ποιήσασθαι σημεῖον.—*Carchesia mali*, the main-topsail.

174. *Hæc mandata*.—Supply *linquunt*, = *linquere solent*.

193. *Saucia*.—Comp. *Æneid*, iv. : 'At regina gravi jamdudum saucia cura.'

194. *At parte ex alia*.—The poet now proceeds to describe the opposite compartment of the vestis,—'priscis hominum variata figuris' (v. 50),—which represented the arrival of Bacchus, and the release of Ariadne from Naxos.—*Florens*. *Ætate*, *juventute*. The Theban Bacchus was represented by the Greek artists, and especially by Praxiteles, as 'ever fair and ever young.' Comp. Tibullus, *Eleg.* i. 4. 37 :

'Solis æterna est Baccho Phœboque juvenas,
Nam decet intonsus crinis utrumque deum.'

'Dionysus,' says Mr. Keightley (*Mythology*, p. 216, 2nd ed.), 'was represented in a variety of modes and characters.' There was the 'bearded' Bacchus, calm, draped, and wise; the 'horned' Bacchus, half bestial, half divine. The Theban Bacchus, however, 'always appears with the delicate lineaments of a maiden; his whole air and gait are effeminate; his long flowing hair is, like that of Apollo, collected behind his head, wreathed with ivy or a fillet; he is either naked, or wrapped in a large cloak, and the nebris [*νεβρίς*] is sometimes flung over his shoulders; he carries a crook or thyrsus, and a panther generally lies at his feet.' Bacchus, it may be observed, is merely an epithet of Dionysus: it signifies the 'noisy' god. Comp. Dryden, 'Ode on St. Cæcilia's Day':—

'The jolly god in triumph comes;
Sound the trumpets, beat the drums.'

—*Volitabat*. Hurrying onward, speeding from realm to realm. Bacchus possessed many of the attributes of the Egyptian Osiris, one of which was roaming over the earth. In the 'Bacchæ' of Euripides, 12-22, the god describes himself as having traversed Asia and Arabia, establishing everywhere his dances and festivals.

195. *Silenis*.—The word *Silenus* is probably derived from ἄλλω, εἰλέω, 'to roll,' expressive of the motion of streams. In Latin *silanus* is a tube or pipe for conveying water. Lucretius, vi. 1263: 'Corpora silanos ad aquarum strata jacebant.' Hence the connection between Bacchus and Silenus, who was said to be the son, or, according to Pindar (*Fragm.* 73), the husband of a water-nymph (Nais): they were all deities representing moisture. There were many Sileni; e. g. Marsyas is called a Silen by Herodotus. Hence, in this passage, they are spoken of in the plural. The best-known of them, the Silenus κατ' ἐξοχήν, was an old, flat-nosed, bald-headed man, riding on a broad-backed ass, very drunk, but also very wise. Hence Socrates, in Xenophon, *Symposium*, v. § 7, compares himself to Silenus, because he was bald, flat-nosed, wise, and, although no drunkard, yet able to drink wine freely.—*Nysigenis*. Nysa, whether a city on the continents of Europe and Asia, or an island in the Indian Ocean, was supposed to be the birthplace of Bacchus, whence the Satyri and Sileni, who formed the wine-god's train, are said to have been born also at Nysa. In connection with the legend of the Theban Bacchus was Nysa, a village in Boeotia, on Mount Helicon, Strabo, ix. p. 405. Milton, *Par. Lost*, iv. 275, will illustrate this passage of Catullus; the Nysæan isle he mentions was in Libya:

'That Nyseian isle

Girt with the river Triton, where old Cham,
Whom Gentiles Ammon call and Libyan Jove,
Hid Amalthea and her *florid* son,
Young Bacchus, from his stepdame Rhea's eye.'

197. *Lymphata*.—Lympha is *nympha*, water. 'The dentals T and N are sometimes converted into L' (Donaldson's 'Varronianus,' p. 255, 2nd ed.). *Lymphati* and *lymphatici* signify persons 'mente capti,' enthusiastic, insane, *νυμφόληπτοι*, caught by the nymphs. It is not impossible that certain effects—*e. g.* in cases of hydrophobia, calenture, etc.—of water may have led to this secondary sense of *lympa*. Ovid (Metamorph. xi. 3) has '*lymphata pectora*.'—*Bacchantes*, noisily shouting.—*Capita inflectentes*. Comp. Catullus, lxi. 23, '*Ubi capita Mænades vi jaciunt hederigeræ*.'

199. *Thyrsoi*.—The *θύρσος* was a light staff surrounded with ivy and vine-branches, and terminated in a pine-cone. The more recent Greek writers and some of the Latin poets supposed it to have been a 'spear concealed in ivy, or having the point hidden by a cone; thus '*tecta cuspidem*,' in the present passage; and Seneca (Hercules Furens) says, '*Tectam virenti cuspidem thyrsos gerens*:' on the other hand, Ovid (Metamorph. xi. 9) describes the thyrsus as pointless:

'*Hastam—Quæ foliis præserta notam sine vulnere fecit*;'

and Virgil (*Æneid*, vii. 390) terms the thyrsus '*mollis*.' Diodorus Siculus (iii. c. 64) says that the followers of Bacchus carried spears covered with ivy instead of thyrsi; and Lucian describes the Bacchanals as *κίττω ἐσστεμμέναι, νεβρίδας ἐνημμέναι, δόρατά τινα μικρά ἔχονσαι, ἀσπίδῃρα κίττωποιήτῃ καὶ ταύρα* (Bacchus, c. i. p. 292, Lehm.). (See Donaldson, New Cratylus, p. 505, 2nd ed.)

290. *Paræ divulso*.—Compare Euripid. '*Bacchæ*,' v. 736 foll., to whom Catullus is indebted in this passage.—*Obscura*, hidden by vine-leaves, so that no uninitiated person might discern the *orgia*, *i.e.* sacred words or symbolic actions.—*Orgia* are sacred rites performed under the stimulant of religious frenzy (*ὄργη*). The word *ὄργια*, *orgia*, signifies secret rites, or worship practised by the initiated alone, just like *μυστήρια*. It is applied, in the Homeric Hymn to Ceres, 274, 476, to the secret worship of Demeter; to that of the Cabeiri and Demeter Achaia (Herodotus, ii. 51, v. 61); but the word is usually confined to the tumultuous ceremonies of Bacchus. Rage, frenzy, is a secondary meaning of *ὄργη*, whence *ὄργια* is probably derived; its first sense being an emotion of the mind (*ὀρέγω*), a tendency to the surface, an impulse. '*Orgia* may indeed come from *ἐργον*, as *ἐρδεύω* was used of performing sacred rites, '*sacra facere*.'—*Proceris*, hands stretched out.—*Tympana*, tambourine. Comp. '*Atys*:'

'*Niveis citata cepit manibus leve tympanum,
Tympanum, tubam, Cybelle, tua, mater, initia
Quatiensque terga tauri teneris cava digitis*,'

where the bull-hide stretched on a frame of wood or metal is the *tympanum*.

205. *Tereti ære*, cymbal.—*Cornua*, the twisted horn ('*adunco tibia cornu*,' Ovid, Metamorph. iii. 533), as *tuba* was the straight one: '*tibia*,

horribile cantu,' the ear-piercing sife.—*Barbara* is here Phrygian, like the 'aurum *barbaricum*,' *Æneid*, ii. 504. Lucian describes the instruments used by the worshipers of the Syrian goddess (c. 12) in very similar terms to those used by Catullus of the Mænads; e.g. ὁ δὲ αὐλεῖ τῷ κέρατι, ὁ δὲ ἐπιβουβεί [bombos] τῷ τυμπάνῳ ἢ ἐπιτυπτὲι τῷ κυμβάλῳ.

VII. The Manlius to whom this elegy is addressed is the same person for whom Catullus composed the beautiful epithalamium (LXI.) on the occasion of the marriage of 'Manlius with Julia.' That he was a member of the noble house of the Manlii Torquati there is no doubt, but nothing more can be told of him. The intimacy of the poet with his friend or patron is beautifully and clearly expressed. The elegy is an answer to a letter of Manlius desiring Catullus to console him in some sudden and severe affliction, and the poet replies that although gratitude and affection prompt him to comply with the request, he can respond to it imperfectly, since he himself also is overwhelmed with grief on account of the recent death of his brother. Muretus considered this poem as among the most exquisite of the compositions of Catullus, and perhaps without a rival in the elegiac literature of Rome. 'Pulcherrima omnium hæc elegia eat, atque haud scio, an ulla pulchrior in omni Latina lingua reperiri queat. Nam et dictu purissima est: et mira quadam affectuum varietate permixta oratio: et tot ubique aspersa verborum ac sententiarum lumina, ut ex hoc uno poemate perspicere liceat, quantum Catullus ceteris in hoc genere omnibus præstare potuerit, si vim ingenii sui ad illud excolendum contulisset.'

1. *Fortuna, casu*.—*Fortuna*, general calamity; *casu*, the particular one for which Manlius required consolation.

2. *Epistolium*.—The brief little letter. This word occurs in this passage alone of Catullus, and is among the many indications of his familiarity with Greek. Probably he wrote ἐπιστόλιον, as we write *tapis, ennui*, etc., without attempting to naturalize it.

3. *Mortis limine restituum*.—This passage is imitated by the author of the poem called 'Culex,' ascribed to Virgil:

'Cum te

Restitui superis leti jam limine ab ipso.'

6. *Lecto cælibe*=lecto vacuo.—*Veterum scriptorum*: the Greek writers, since Catullus would scarcely have deigned to speak of the sweetness of the Latin Muse.

10. *Hinc*, from me.—*Veneris*, 'pleasure,' or, perhaps, in this case, 'consolation.'

12. *Hospitis*.—Both host and guest are bound by the duties of friendship.

13. *Queis mersor fluctibus*.—Horace, *Epist.* i. 1. 16: 'Mersor civilibus undis;' and *ib.* 2, 22: 'Adversis rerum immersabilis undis.' See Pindar, *Pyth.* ii. 145.

14. *Dona beata*.—*I. e.* dona quæ beant aliquem—beatum reddunt. 'Ask from some happier bard the boon of verse.'

15. *Vestis . . . pura*.—The white gown of manhood, which, being conferred at the age of seventeen, is equivalent to saying, 'when I came of age.' The ceremony of assuming the *toga virilis*, and laying aside the *toga pre-*

texta, or gown of boyhood, was a very solemn one; it was performed in presence of the Lares, sometimes even in the Capitol (Valer. Maxim. v. 4. § 4). The investiture was generally followed by worship in a temple. The usual season for it was at the Festival of Bacchus, in the month of March (see Ovid, *Fasti*, iii. 771). *Toga pura*, Cicero ad Attic. v. 20, *libera*, Ovid, *Trist.* iv. 10. 28, are expressions equivalent with that of *vestis pura*.

19. *Studium*.—‘*Lusûs*,’ understood in the preceding ‘*lusi*,’ the pursuit proper to the flowery season of youth.—*Luctu fraterna mors* = luctus ob mortem fratris.

20–26. *O misero frater . . . delicias animi*, v. 20–26.—The grace, tenderness, and beauty of these seven verses have attracted universal admiration, and imitations of them are frequent in modern Latin poets. Lotichius, for example (*Ecl.* i. v. 32), has transferred an entire line, changing only a single word, and the change is not an improvement; viz. ‘*Omnia tecum una fugerunt gaudia nostra*;’ and in *Eleg.* vi. 39, 40, has closely copied Catullus:

‘In studium lusisque meos, tu gaudia vitæ
Omnia fregisti morte, Stibare, tua.’

Catullus always writes well, because he felt deeply, on the subject of his brother's death. The poem entitled ‘*Inferiæ ad Fratris Tumulum*’ is another beautiful and affectionate tribute to his memory.

29. *Scriptorum non magna est copia*.—This and the three following lines afford us some hint as to the mode in which Catullus composed poetry. He cannot write so well as usual, he tells Manlius, because his library is at Rome, and only one case or box of books has followed him into the country. When surrounded by his books, which we cannot doubt were Greek, he studied the originals before he transferred their spirit into the Latin tongue. Nor was he singular in this practice. Horace, in like manner, meditated on Alcæus, and Virgil on the *Iliad* and the ‘*Argonauts*’ of Apollonius of Rhodes, before they embodied their feelings in lyric or heroic measures. Our own poet Gray always studied Spenser attentively before he sat down to the work of composition, and Milton enriched even his opulent imagination by daily reading, or hearing read, some passage of Homer, Ovid, or ‘the lofty grave tragedians.’ The true poet can borrow rightfully, because he can also richly repay the loan.

30. *Hoc fit quod Romæ vivimus*.—This is one consequence of my permanent abode being at Rome; at my villa in Sirmio I have no more books with me than one *capsula* will contain.’ *Capsa* and its diminutive, *capsula*, are cases, of cylindrical form, for books. Observe that ancient books were rolls of parchment or papyrus. *Capsula* is a portable book-case used by travellers, and a satchel in which boys carried their books to school. The satchels of boys of wealthy families were borne by a slave named *capsarius*, Juvenal, *Sat.* x. 117: ‘*Quem sequitur custos angustæ vernula capsæ*.’ Horace, like Catullus, took with him to the seaside, or into the country, a few favourite authors. Horace, *Epist.* i. 2. 2; ii. 3. 11.

31. *Carpitur ætas* = *carpit se*.—Wears itself away.

33. *Quod cum ita sit*.—This is an oratorical phrase, usually employed at the commencement of the peroration of a speech: ‘*Quæ cum ita sint, Quirites?*’—*Nolim statuas*. ‘Think not, I pray, that my declining to comply with your request arises either from a churlish temper (*mente*

maligna) or from a heart void of generous impulse,' *animo non satis ingenuo*.

35. *Utriusque petiti*.—'Either of your requests.' Manlius had asked Catullus to send him either an original poem, or some verses by other writers appropriate to his sorrow. For the one purpose his own bereavement disabled him, for the other he had no books proper for the task at hand.

36. *Utro* is sometimes used as synonymous with *sponse*, but there is a difference in their signification, corresponding to the difference of their roots. *Sponse* means that a person does what is expected of him; *ultra*, that he does something more than was looked for, or could fairly be demanded of him. 'An accurate examination of the passages in which *ultra* occurs,' says Dr. Donaldson (Varronianus, p. 314-15, 2nd ed.), 'enables us to trace it back to its original meaning,'—'to a place beyond,'—still found in such phrases as '*ultra istum a me*,'—'take him far from me' (Plaut. Capt. iii. 4-19). 'His lacrymis vitam damus et miserescimus *ultra*' (Æneid, ii. 145), 'to these tears we grant his life, and pity him besides.' Tacitus, Ann. xiii. 23: 'Commotis qui aderant, *ultraque* spiritus ejus mitigantibus,'—'when those who stood by were affected, and, what is more, actively bestirred themselves to pacify her wrath.' Horace (Carm. iv. 4. 51) says: 'Sectamur *ultra* quos opimus fallere et effugere est triumphus,'—'contrary to all expectation, we pursue when we ought to be only too happy to escape.' In the present passage *ultra* means, 'I should have been the first to offer you consolation, had it been now in my power to afford it.'

37. *Non possum reticere*.—'But though I can neither compose nor copy verses at this moment, neither can I be silent on my obligations to Manlius.'

42. *Charta anus*.—'The poem even when old.' *Anus* is used as an adjective by Catullus, lxxvii. 10: '*fama anus*;' comp. '*terra anus*,' Plin. N. H. xvii. 5; γέρον γράμμα, Æschyl. Fr.

43. *Aranea*.—The spider weaving its web as an emblem of oblivion or desolation is a common one with poets, e. g.—

Euripides (Erechtheus, Fr. 13: Dindorf.):

Κεῖσθω δὲρν μοι μέτρον ἀμφιπέλειεν
'Ἀράχνης·

Bacchylides (De Pace, Fr. Meineke):

Ἐν δὲ σιδαρόδετοισ πόρπαξιν
Αἰθῶν ἀραχνῶν ἔργα πέλονται.

Nonnus (Dionysiaca, xxxviii.):

Οὐ φόνος, οὐ τότε δῆρις, ἔκειτο δὲ τηλόθι χάρμης
Βακχιάς ἐξάεττος ἀραχνιδώσα βοείη·

Beaumont and Fletcher's 'Wife for a Month':

'Wouldst thou live so long, till thy sword hung by,
And lazy spiders filled the hilt with cobwebs?'

45. *Amathusia*.—Aphrodite, or Venus, and Adonis were worshiped at Amathus, an ancient town on the south coast of Cyprus (*old Limasol*). The surrounding country was celebrated for its wheat (Strabo, p. 340) and its minerals, '*fœcundam Amathunta metalli*' (Ovid, Metamorph. x.

220). Long after the other Phœnician towns of the island had become Greek, Amathus retained its primitive Oriental manners and worship.

47. *Trinacria rupes*.—Mount Ætna, in Sicily. Sicily is called the triangular island on account of its three promontories, which may be considered as forming the angles of a triangle, viz. Cape Pelorus to N.E., Cape Pachynus to S.E., and Lilybæum to W. Catullus was living when a great eruption of Ætna occurred, at the outbreak of the civil war between Cæsar and Pompeius, B.C. 49.

48. *Lympha Mælia*.—The Maliacus Sinus (*Gulf of Zitûni*) was a long gulf of the sea, lying between the coast of Thessaly and the northern coast of the Epicnemidian Locrians. It derived its name from the country of the Malians situated at its head.

59. *Pollucia* . . . *Castoris*.—Castor and Pollux had, among other titles, that of ἀρωγῶν αὐται, the seaman's defenders. Certain meteoric lights, seen after storms, were believed by the ancients to indicate the presence of these deities; hence they are called by Horace (Carm. i. 3) 'lucida sidera.' Comp. Euripides, Helen. 1495 foll.

63. *Scabra robigine*.—Comp. Virgil, Georgic, i. 495: 'Exesa inveniet scabra robigine pila.' Ovid, Epist. ex Pont. i. l. 71: 'Roditur ut scabra positum robigine ferrum.' The metaphor is nearly the same as that in verse 43.

VIII. These verses are a prefatory letter to Catullus's translation of a poem by Callimachus, entitled, 'De Coma Berenices,' which he had long promised to execute, and send to his friend Hortalus, but which grief for the death of his brother had delayed. It is uncertain whether the person addressed be Cicero's rival, the famous orator Hortensius, or another member of the Hortensian family. The orator, his son, and grandson, were called indifferently Hortalus and Hortensius. See Cicero, Epist. ad Attic. ii. 25; iv. 15; Tacit. Annal. ii. 37; Sueton. Tiber. 47. Hortensius is mentioned as a writer of verse by Catullus (xcv.) and Ovid (Trist. ii. 441).

1. *Etsi me*.—To this opening the *sed tamen* of v. 15 is the corresponding clause.

4. *Mens animi*.—The ἐν φρεσὶ θύμος of Homer.

5. *Namque mei*.—The order is: 'Namque unda manans Lethæo gurgite alluit pallidulum pedem mei fratris nuper [morte adepti].'

7. *Rhæteio litore*.—The Rhætean headland projected from several points of the coast of Mysia or Troas. It is now called *Intepeh*, and the town of the same name situated in one of its recesses is *Paleo-Castro*. Ajax Telamon was said to have been buried on a spur of this headland.

8. *Obterit*.—'Slowly wears away.' Comp. Lucret. iii. 916: 'Obtritum pondere terræ.' It is a stronger expression than 'obtegit.'

14. *Daulias*.—Procne, daughter of Pandion, king of Athens, is called *Daulias*, because she was married to Tereus, king of Daulis, in Phocis. (Thucyd. ii. 29; comp. Ovid, Heroid. xv. 154; Epist. ad Liviam, v. 105: 'Deflet Threicium Daulias ales Ityn'). According to Ovid (Metamorph. vi. 412–476) Procne was changed into a swallow, and her sister Philomela into a nightingale; Catullus, however, adopts the legend which converts Procne into the 'most musical most melancholy' bird. See Milton, 'Il Penseroso.' Homer (Odys. xix. 518) is the original of both Catullus in this passage, and Virgil's more famous (Georg. iv. 418) *Fata gemens Ityfi*. Homer, *l. c.* καὶ δολοφρομένη Ἴτυλον φῖλον. Itylus, or Itys, was the

son of Procne, slain by her and served up at supper to his father Tereus, in revenge for the wrong done to Philomela; hence Itylus is said to be 'absumptus, mactatus, et comesus.'

16. *Battiadæ*.—Battus of Thera was the founder of Cyrene in Lybia. The poet Callimachus was a native of that city, and said to be of the founder's kin, being the son of Battus and Measatme; hence he is called by Catullus and Ovid Battiades. Both Propertius and Catullus (see Lives) admired and imitated Callimachus.

17. *Ne tua . . . animo*.—The order is: 'Ne forte putes tua dicta, nequidquam [frustra] credita vagis ventis effluxisse meo animo.'

19. *Malum*.—Apples were common gifts from lovers to their mistresses. Virgil, *Eclog.* iii. 71:

'Aurea mala decem misi: cras altera mitto.'

19. *Ut missum . . . rubor*.—This simile has every merit, except appropriateness. There is no parity between Catullus and the *virgo*; nor between the circumstances of Catullus and her surprise; the connecting link is the *rubor*, or blush, which *his* delay and *her* alarm called up.—*Conscius*, furtivi muneris, amoris. *Conscius* is seldom used without the object of consciousness annexed. Comp., however, Horace, *Carm.* i. 2. 130: 'Miseram se conscia clamet.' Ovid, *Art. Amor.* iii. 621–649: 'Conscia cum possit scriptas portare tabellas.'

IX. This poem records a visit of Catullus to the tomb of his brother in the Troad. Roman writers have left us many letters and treatises on Consolation, and ancient historians have told many striking tales of parental, fraternal, or filial affection. Yet they rarely express domestic feelings naturally. The former are full of stately commonplace, the latter are either normal or fancied examples. This and the preceding poems of Catullus are therefore the more valuable since their pathos is genuine, their diction unaffected. The following admirable version of these lines, by Mr. Theodore Martin, recently published in the Notes to his 'Translation of the Odes of Horace,' will be the best comment on them:

'O'er many a sea, o'er many a stranger land,
I've come, my brother, to thy lonely tomb,
To pay the last sad tribute to thy doom,
And by thy silent ashes weeping stand.
Vainly I call to thee. Who can command
An answer forth from Orcus' dreary gloom?
Oh, brother, brother, life lost all its bloom
When thou wert snatched from me with pitiless hand!
A day will come, when we shall meet once more!
Meanwhile, these gifts, which to the honoured grave
Of those they loved in life, our sires of yore
With pious hand and reverential gave,
Accept! gifts moistened with a brother's tears!
And now, farewell, and rest thee from all fears!'

2. *Inferias*.—*Inferiæ* are sacrifices offered to the Manes. 'Inferias tacitis Manibus illa dabunt,' Ovid, *Fast.* v. 422.

3. *Munere mortis*.—*γέρας θανάτου*, *Iliad*, xvi. 675. The *munus*

consisted of milk, wine, spring-water, blood, and flowers. See Virg. *Æneid*, vi. 225-31.

4. *Mutum nequidquam . . . cinerem*.—Nequidquam = the unanswering ashes. Comp. Antipater of Sidon's Epigram (Jacob. Antholog. tom. ii. p. 38):

Ἄντ' ὃς σέω
Στάλα καὶ κερὰ λείπεται ἡμῖ κόνις.

6. *Indigne*.—Quia non debebas mori:—frater adempte mihi. Comp. VII. 20, *supra*.

10. *Ave atque vale*.—These were among the customary 'verba novissima.' See *Æneid*, xi. 97:

'Salve æternum mihi, maxime Palla,
Æternumque vale.'

X. 3. *Jure sacratum*.—'You will find me one of that honourable company who respect the laws of silence,' *i. e.* perfectly trustworthy.

4. *Harpocratem*.—Harpocrates was the last-born son of Osiris, and was identified in his symbols and attributes with the Greek Apollo and the Egyptian sun-god Horus. Something mysterious was associated with his worship. He was represented with his finger laid on his lips, indicative of secrecy. See Ovid, *Metamorph.* ix. 692: 'Quique premit vocem digitoque silentio suadet.' The worship of Horus—Harpocrates—was sometimes prohibited, but always revived after awhile at Rome. See Catullus, lxxiv. 4.

XI. There can be no doubt that the passion of Catullus for Lesbia, or Hostia, was a genuine one, therein standing in strong contrast to the shadowy and ideal loves of Horace and Tibullus. She was false to him, and he could not esteem her; yet she retained a hold on his affections, and his verses betray the varying emotions of a heart wrung by alternate hope and despair. This poem also has been exquisitely rendered by Mr. Theodore Martin:

'Oh, my soul's joy, and dost thou wish, as now,
That evermore our love burn strong and clear?
Ye gods, grant she be faithful to her vow,
And that 'tis uttered from a heart sincere!

'So may each year that hurries o'er us find,
While others change with life's still changing hue,
The ties that bind us now more firmly twined,
Our hearts as fond, our love as warm and true.'

XII. The Atys (Attis or Atthis) of Catullus is not the Atys of mythology. The latter was a Phrygian shepherd of Celœnis, a town of Phrygia, beloved by Cybele and slain on her account: the former is her thrall, the victim of his own frenzy. It is necessary to keep this distinction in mind, since, if the persons be confounded, the author of the 'Atys' may be taxed with inconsistencies of which he is not guilty. For example, why should Atys, if a native of Phrygia, come over the seas—'super alta vectus maria'—to the Phrygian abode of the goddess? Why, if he were her lover or husband, is a lion sent to bar his escape from her temple? The

Atys of the poem is therefore properly the Attid novice, or Gallus, a priest of the great goddess. The mythological legend, in its triple form, is recounted in Smith's Dict. of Gr. and Rom. Biog. and Mythology, s. v. It is partly astronomical, partly ethical, and, according to the emperor Julian and the philosopher Porphyry, who each commented upon or paraphrased it, typifies the course of the sun in the tropics, or the severance of the human soul from vice and error.

The name of the goddess is probably derived from the cymbals—*κύμβος, κύμβαλα*—used in her worship. In works of art, Cybele (Cybelle, Cybebe) is represented as a grave and majestic matron, like Hera or Demeter. Sometimes she is veiled, and seated on a throne with lions at her side; sometimes riding in a chariot drawn by lions. Her head is crowned with towers, whence Milton terms "the towered Cybele, mother of a hundred gods" (Arcades, v. 21). Her right-hand bears a sceptre, and frequently a drum or tabor. Her worship, like that of Bacchus, was orgiastic, accompanied with loud music of flutes, cymbals, drums, etc., songs and dancing. Her priests, named Galli, and Corybantes, rushed about with hideous outcries, and cut themselves with knives like the priests of Baal (1 Kings, xviii. 28). The box-tree and the cypress were sacred to her; from the former were made her pipes, into the latter was transformed her lover Atys. A description of the Galli and their ceremonies may be read in Apuleius, *Metamorph.* viii. The principal seats of the worship of Cybele were Dindymum, a mountain near Cyzicus, in Mysia, whence the goddess is called Dindymene; Berecynthus, in Phrygia; (Pliny, N. H. v. 29, mentions a 'Berecynthius tractus' abounding in box-wood, in Caria,) and Sipylus in Lydia. The temples of Cybele were always in elevated places: several aerolites preserved in the temples of Asiatic Greece claimed to be original emblems of her sent down from heaven, and there was a celebrated chryselephantine statue of the 'Mater Dindymene' at Proconnesus; but the face, instead of being formed of plates of ivory, was made of the teeth of the hippopotamus (Pausan. viii. 46, § 4). Joseph Warton, in his 'Essay on Pope,' makes the following remarks on the Atys:—'The whole poem being of a strain superior to the generality of Roman poetry, and being also so much above the tender and elegant genius of Catullus, whose name it bears, inclines me to think it a translation from some Grecian writer; and perhaps it will give the truest notion of an old dithyrambic of any poem antiquity has left us.' The dithyramb was sung by a band of revellers to a flute accompaniment. A full account of its origin and nature will be found in Donaldson's New *Cratylus*, § 317, 2nd ed.

The following spirited version of a portion of the Atys by Mr. Theodore Martin, printed among the notes to his recently published translation of the Odes of Horace, conveys a competent idea of the vigour and brilliancy of the original, in which, as Mr. Dunlop says (*Hist. of Rom. Lit.* vol. i. p. 459), 'Catullus is no longer the light, agreeable poet, who counted the kisses of his mistress, and called on the Cupids to lament her sparrow. His ideas are full of fire, and his language of wildness: he pours forth his thoughts with an energy, rapidity, and enthusiasm, so different from his usual tone, and indeed from that of all Latin poets.'

' But when the sun had bathed the earth and sea and sky with golden light,

And with his thunder-pacing steeds had chased away the shades of night,
Sleep, leaving then the fevered brain of Atys calmed with downy rest,
Flew to divine Pasithea, and sank upon her gentle breast.

The frenzied dream was past; and when the wretch saw what it was
and where,

Again it tottered to the shore, in agony of fierce despair.

There, gazing on the ocean's wide and waste expanse with streaming
eyes,

With choked and broken voice, unto the country of its birth it cries,—

"My country, O my country, my mother and my nurse! from whom
I, like a recreant slave, have fled to Ida's dreary forest-gloom,
To rocks and snows, and frozen dens, to make with beasts my savage
lair,

Where dost thou lie, thou loved land, my country, O my country,
where?

Oh, let me see thee, whilst my brain is yet awhile from madness free!

Wretch, must I house in these grim woods, far, far from home unceas-
ingly:

Friends, country, parents all, all gone!—the throng, the struggle for
the goal,

The wrestler's gripe?—oh, misery! Weep, weep, for ever weep, my soul!
What grace, what beauty, but was mine? Boy, youth, and man I was
the flower

Of the gymnasium; and the best that wore the oil confessed my power:
My doors were ever thronged, and when I left my couch at break of
day,

Fair garlands hung by beauteous hands around them welcomed me
alway.

What am I now? Slave to the gods—crazed votary of horrid rites—
Maimed, barren, ever doomed to freeze on Ida's green and snow-girt
heights,

'Neath Phrygia's frowning crags, where roam the stag and forest-ranging
boar.

Woe, woe that e'er I did the deed! that e'er I touched this fatal shore!"

1. *Atys*.—The name is variously written, Atthis, Attia, Attin; it was also an appellation borne by the kings of Lydia, the dynasty of the Atiadæ (Herod. i. 7); possibly combining priestly with royal functions, they took their title from the demigod Atys.—*Loca deæ*. 'Loca sacra deæ;' her temple, its *τέμενος* and surrounding woods,—the 'domus Cybelles' of v.

6.—*Tympanum, tubam*. The musical instruments used by the Corybantes, or priests of Cybele, are enumerated by Lucretius, vi. 617:

'Tympana tenta tonant palmis et cymbala circum
Concava raucisonoque minantur cornua cantu
Et Phrygio stimulat numero cava tibia mentes.'

The whole passage, vv. 596–637, contains a very animated description of the rites of the 'magna deum mater materque ferarum.'—*Tua initia*. 'The implements of initiation into your mysteries.' This is a singular and bold usage of 'initium.'—*Terga tauri*. The tambourines, or tabors, made of the bull's hide.—*Tremebunda*. Agitated by excitement, highly

excited.—*Here*. Of your sovereign queen. ‘Dindymenæ dominæ.’—*Curvo calamo*. The ‘*curvus calamus*’ = ‘*tibia curva*.’ Tibull. ii. 91, i. 86. The Phrygian flute, for the tibia generally was straight. The curvature of the flute rendered its sound grave. Cf. Epithal. Pel. et Thetis, v. 264: ‘*Raucisonos efflabant cornua bombos . . . stridebat tibia*,’ the cornu being curved.—*Agitant* = celebrant. ‘*Agitare convivia*,’ Terence, Hecyr. i. 2. 18. ‘*Dies festos*,’ Cic. Verrin. iv. 63.—*Tripudiis*. Tripudium = ‘*triplex pulsatio*.’ See Horace, Carm. iii. 18. 15: ‘*Gaudet invisam pepuliasse fossor ter pede terram*.’ Repudium means spurning with the foot, thrusting away; hence divorce, metaphorically, putting away a wife, disclaiming a motive or action imputed. *Pudio* meant ‘to strike with the foot’ (Donaldson’s Varronianus, p. 226, 2nd ed.). ‘Tripudiation’ is mentioned by Livy, i. 20: ‘*Ac per urbem ire canentes carmina cum tripudiis solennique saltatu jussit*.’—*Thiasus* is the band of the Corybantes, though it is commonly appropriated to the Bacchic rites: generally the word means a company of persons marching, dancing, and singing, in honour of a god. Festus cites an old word, ‘*thiasitas*,’ as equivalent to ‘*sodalitas*,’ partnership. *Θιασος* is connected with *θεός*, *θεῖος*, *θεῖός* (see *Vehuti juvenca . . . indomita*, Comp. Horace, Carm. ii. 5: ‘*Nondum subacta ferre jugum valet Cervice*’ (juvenca).—*Sine Cerere*. Without taking food: ‘*impransi*.’—*Album*. Clear, cloudless. ‘*Albus*’ and ‘*candidus*,’ or ‘*candescens*,’ are applied by the Roman poets to the winds as the clearers of the atmosphere, e. g. ‘*albus Notus*,’ the *λευκόνωτος* of the Greeks, Horace Carm. i. 7, 15: ‘*albus Iapyx*,’ id. iii. 27, 19; ‘*candidus Favonius*,’ id. iii. 7. 1; and Ennius (Fr.) has ‘*candescens aether*.’ Ovid (Metam. vi. 49) thus describes the clearing of the air after dawn:

‘*Ut solet ææ*

Purpureus fieri, quum primum aurora movetur

Et breve post tempus candescere solis ab ortu.’

38. *Vegetis*.—From ‘*vegeo*.’ ‘The thunder-footed steeds freshened by their sleep.’—*Pasithea* was one of the Graces, and, according to Homer (Iliad, xiv. 267), wife of Somnus.—*Liquida*, no longer disturbed by enthusiasm, ‘*rapida rabie*.’—*Vada*, the shallow part of the sea, i. e. immediately touching the beach.—*Tetulit*, the old form of the perfect of *fero*: the reduplication is retained in *pu-pugi*, *pe-pigi*, *te-tigi*, etc.—*Ut herifugæ*. Ut famuli herifugæ solent relinquere dominos.—*Quod genus figure*. What kind of outward, i. e. apparent good.—*Gymnasii flos*, ‘*Flos Veronensium juvenum*.’—*Decus olei*. The wrestlers were anointed with oil, partly to lubricate the skin, partly to render it more difficult for an opponent to grasp. Comp. Virgil, Æneid, iii. 281:

‘*Exercet patrias oleo labente palæstras*

Nudati socii.’

Frequentes.—Thronged with admirers.—*Tepida*. We say of a house much resorted to, that it is never cool. Lovers reclined on the threshold when barred out, and garlands of flowers, ‘*corollæ floridæ*’ (Tibull. Eleg. i. 2. 14: ‘*Quum posti florea sarta darem*’), were suspended on the door-posts, which were even sprinkled with sweet odours. Lucretius, R. N. iv. 1170:

‘*At lacrimans exclusus amator limina sæpe*

Floribus et sertis operit, postesque superbos

Unguit amaracino, et foribus miser oscula figit.’

68. *Columinibus*.—The steep precipitous rocks.

69. *Silvicultrix* . . . *memorivagus*.—‘The employment of long compound epithets, which constantly recur in the *Atys*,’ is considered by Mr. Dunlop as a strong mark of imitation of the Greek dithyrambics; it being supposed that such sonorous and newly-invented words were most befitting a religious enthusiasm. The earlier Latin poets, however, exercised liberally their privilege of compounding or inventing epithets: *e.g.* Pacuvius uses ‘*rudentisibilus*,’ for ‘the strain and creaking sound of ropes,’ and calls the seals and dolphins that followed the sea-god Nereus, ‘*repandirostrum incurvicervicum pecus*.’ Nor did post-Augustan poets forego it: *e.g.* Phædrus (Fab. ii. 4. 3) has ‘*sus nemoricultrix*.’—*Nova nuntia*. The tidings of the change in the feelings of *Atys*.—*Lævum*. The near lion of the yoke. Both Lucretius (ii. 600) and Virgil (*Æneid*, x. 253) describe Cybele’s chariot as a *biya*.—*Sese adhortans*. Lashing his flanks, ‘*cædendo terga cauda*,’ etc.—*Albicantis*, white with surf.—*humida loca*, the water’s edge.—*Omne vitæ spatium*. Dindymene’s bounden thrall long as life endured. That the story of *Atys* was familiar to the Greeks appears from the thirteenth ode of Anacreon:

Οἱ μὲν καλὴν Κυβήβην
τὸν ἡμίθελον Ἀττίν
Ἐν οὖρεσιν βοῶντα
λέγουσιν ἐκμανῆναι.

NOTES ON TIBULLUS.

ELEG. I.—1. *Divitias . . . auro*.—‘Let other men, if they will, amass heaps of gold by trade or usury; by laying field to field, or by spoils taken in battle. Be it mine to enjoy competence and repose.’ This was the common and the natural wish of the Roman poets who wrote amid the confusion and alarms of civil wars, and had all suffered more or less from the proscription in B.C. 43. Compare Eleg. iii. 3. 11: 1.1

‘Nam grave quid prodest pondus mihi divitis auri
Arvaque si findant pinguia mille greges.’

In Ovid, who lived in happier days, these moderate wishes disappear.

3. *Quem labor assiduus*.—This and the next verse are either vaguely expressed or corrupt. It is not easy to see how *labor* can affright: some indeed explain it as the ‘labor belli aut certaminis,’ but then soldiers are rarely intimidated by the approach of an enemy. The meaning may be: ‘And who may be afraid to continue in the neighbourhood of a foe his usual toil.’ Compare Ovid, Epist. ex Pont. ii. 9. 82: ‘Et quam vicino terrear hoste, roga.’—*Classica pulsa* is also an unusual phrase, since the trumpet is ‘blown,’ not ‘beaten,’ like ‘tympa pulsa.’ None of the proposed emendations throw much light on the passage. *Classicum* is properly an adjective agreeing with *signum* understood—the signal given by sounding a horn to the *Classici*, or citizens of the *Classis Prima* in the *Comitia Centuriata*. See Varro, L. L. v. 16, § 27: ‘Tubicines a tuba et canendo, similiter Liticines et *Classicos* a classe qui item cornu vocant, ut tum cum classes comitiis ad comitatum vocant.’

5. *Paupertas*.—Construe ‘competence.’ That Tibullus did not intend ‘want or poverty’ is shown by the concluding verse of this Elegy: ‘Despiciam dites despiciamque famem.’—*Traducat*, ‘Hand me over to.’ ‘Mentem avocet a studio habendi aurum, jugera soli, etc.’—*Igne focus*. Statius (*Silvæ*, ii. 255) refers to this verse: ‘Divesque foco lucente Tibullus.’ The *assiduus ignis* is opposed to the *assiduus labor* of the preceding line.—*Teneras maturo tempore vites*. Young vine-stocks in spring or autumn, the seasons of *vitisatio*.—*Rusticus* implies, ‘with my own hand;’ *facili*, ‘skilful,’ *apta*, *habili*, *solerti industria*.—*Spes* is here a personification, like *Gloria* in Horace, *Carm.* i. 18. 15, or the group of personified virtues in his *Carmen Seculare*, 57–60:

‘Jam Fides et Pax et Honos Pudorque
Priscus et neglecta redire Virtus
Audet, apparetque beata pleno
Copia cornu.’

11. *Nam veneror*.—‘For I duly pay my vows.’—*Stipes*. ‘Signum e ligno,’ contrasted with the ‘vetus lapis,’ or ‘signum e lapide.’ See Ovid, *Fast.* ii. 641: ‘Termine, sive Lapis sive es defossus in agris.’ These rude statues, under the generic name of *Hermæ*, represented the rural deities *Silvanus*, *Pan*, *Vertumnus*, *Priapus*, or even *Mercury* and *Bacchus*. They often marked the boundaries of land (*Dii termini, terminales*) or the meeting of roads. On the *feriæ*, or holidays of the Roman calendar, they were crowned with flowers and freshened with oil. See *Apuleius*, *Florida*, *proœm.*, who enumerates many kinds of rural sanctuaries, *e. g.* ‘ara floribus redimita,’ ‘truncus dolamine effigiatus’ (*stipes*), ‘lapis unguine delibutus,’ etc.—*Desertus* has perhaps an emphatic signification here, since at the date of this *Elegy* the agriculture of Italy had been ruined by the civil wars, and with it the worship of the rural gods had fallen into decay. *Virgil*, *Georg.* i. 505:

‘Tot bella per orbem
Tam multæ scelerum facies: non ullus aratro
Dignus honos: squalent abductis arva colonis.’

And the *Georgics* are coeval with the poems of *Tibullus*.

14. *Agricolæ . . . deo*.—The presiding deity of the estate or district: *Pan*, *Vertumnus*, etc. Compare *I. Eleg. V. 27*:

‘Illa deo sciet agricolæ pro vitibus uvam,
Pro segete spicas, pro grege ferre dapem.’

—*Ante* applies to the first-fruits. ‘Before I taste, I offer the fruit to.’

15. *Corona spicea*.—Cf. *Horace*, *Carmen Seculare*, 29:

‘Fertilis frugum pecorisque tellus
Spicea donet Cererem corona.’

Ceres was represented in works of art wearing a garland of corn-ears, or a simple ribbon, and holding in her hand a sceptre, ears of corn, or a poppy, sometimes also a torch and basket.—*Templi*. The sacellum, or little chapel of *Ceres*, in the fields or neighbouring village (*in pago*).

17. *Ruber custos*.—The *Hermæ*, or busts of *Priapus*, like those of other rustic divinities, in Italy were usually painted red. See *Ovid*, *Fast.* i. 415; vi. 319–22. They held a sickle or club in their right-hand by way of scaring away thieves, and a wisp of straw to frighten birds.—*Felicitis*, ‘rich and extensive,’ opposed to *pauperis*, ‘barren and diminished.’ The surveyors of the confiscating *Triumvirs* doubtless marked for their share the better land of the ager.—*Lares*: villatici, villæ presides. *Cato* (*De Re Rustic.* § 143) directs that the villica, or bailiff’s wife, on the *Calends*, *Ides*, and *Nones* of each month, ‘Lari familiari pro copia supplicet.’

23. *Rustica pubes . . . Clamet*.—The most celebrated rustic festivals of Italy were the following:—

(1.) *The Ambarvalia* (see *El. ii. 1.*), Public and Private. The latter alone are alluded to in this passage. The victim was led three times round the cornfields before the sickle was put into the corn: from this custom (*ambire arva*) the name of the festival is derived. He was accompanied by a crowd of merry-makers, reapers, and farm-servants, dancing and singing, as they marched along, the praises of *Ceres*, offering her at

certain stages of the procession libations of milk, honey, and wine, and praying for her presence and favour. See Virgil, *Georg.* i. 338. In *Eclog.* v. 83, this ceremony is termed "*Lustratio*." It was probably of Pelasgian origin, since the Mantineans of Arcadia seem from Polybius (iv. 21, § 9) to have practised similar rites.

(2.) *The Palilia*, though it became the festival held on the birth-day of the city of Rome (April 21, B.C. 750) was also a very old Italian holiday. It partook more of the character of a *Lustratio* than the *Ambarvalia*, fire and water being employed in it to purify the shepherds, their flocks, herds, and farm buildings. The shepherds offered prayers to Pales, accompanied with cakes, millet, milk, etc. After the solemn *Lustratio*, at eventide bonfires were made, through the smoke of which the herds were again driven, and the people ran, and the day ended with feasting, and the music of flutes and cymbals. (See Ovid, *Fast.* iv. 731; Propert. *Eleg.* iv. 1. 20, and the art. '*Palilia*' in Smith's *Dict. of Antiquities*.)

(3.) *Feria sementivæ* was a holiday, appointed annually by the Pontiffs, for the purpose of offering up prayers for a good crop. (Ovid, *Fast.* i. 658.)

26. *Longæ viæ*.—The tedious marches of the soldier.—*Canis*, the Dog-star. '*Canis oritur*' May 22.—*Pecori*, the herd and flock. *Pecus* includes both greater and lesser cattle, sheep as well as oxen, etc. Livy, xxvii. 32: "*Fuerunt . . . pecoris omnis generis ad millia viginti*."—*Palem*. '*Pales dea est pabuli, quam alii Vestam, alii Matrem Deum volunt*' (Servius ad Virgil. *Georg.* iii. 1).

43. *Lecto*.—The bed on which one sleeps.—*Toro*. The couch at which one reclines at meals.

49. *Sit dives jure*. 'Let him be rich, he has earned the right to be.'

51. *Smaragdi*.—The passion of the Romans for precious stones, with which they adorned their persons and drinking-vessels, is alluded to by Virgil, *Georg.* ii. 105:

'Hic petit excidiis urbem miserosque Penates
Ut gemma bibat.'

55. *Janitor*, i.e. fixed at the door of my mistress's house, as if, like her hall-porter, I were chained in the portico. The *janitor*, or slave who admitted visitors into great men's houses, is often alluded to by Roman authors. e. g. Ovid, *Amor.* i. 6. 1: '*Janitor, indignum, dura religate catena*.' Sometimes they were feed highly for admission, and noted for their insolence. Columella, *procem. De Re Rustic.*: '*An putem fortunatius a catenato repulsum janitore . . . fascium decus et imperium, profuso tamen patrimonio, mercari*'

67. *Manes ne læde meos*.—Grief in excess was deemed impious, since it implied a spirit rebelling against the will of the gods.

74. *Rixas inseruisse* = inchoare.—*Cupidia*. Anxious for gold or glory.

ELEG. II.—2. *Cohors*.—The official staff of a proconsul, or civil governor, was termed his *cohors* and '*comitatus*.' Catullus (xxviii. 1) addresses Verannius and Fabullus as '*Pisonis comites, cohors inanis*.' From the *comites* was derived the official title *Comes* of the empire, (though it no longer indicated a position in the *cohors*), and the present designation of 'Count.' The *comites* officiated in various capacities, as *aides-de-camp* or

secretaries, *e.g.* Horace, Epist. i. 8. 2: '[Celso] comiti scribæque Neroni.'—After *memores* supply *eatis* or *sitis*.

3. *Phæacia* is the Homeric name for Corcyra, now Corfu.—*Ignotis* is simply foreign.—*Assyrios*. Syrios, for Syria and Assyria, are often blended by the Roman poets. Frankincense and myrrh used at funerals. When the flames began to rise beneath the funeral pile, various perfumes were thrown into the fire, although this practice in earlier times was forbidden by the XII Tables. Spices however were too costly to be used at any funerals, except those of the rich; hence the employment of them is termed by Cicero (*De Legib.* ii. 23) '*sumptuosa respersio*.'—*Mater . . . soror*. The nearest relation, with face averted, set fire to the wood, and when it had burnt down, gathered the bones and ashes, previously quenched with wine and again perfumed, and placed them in the *feralis urna* (*Tacit. Annal.* iii. 1).

11. *Pueri sortes*.—'Thrice Delia tried the chance of the balloting-urn, or dice-box; thrice she obtained assurance that the omens might be relied on.' Three was the determining number for luck or ill-luck. The *sortes* were little tablets or counters, made of wood or bone, and were thrown into an urn (*sitella*) filled with water, whence they were drawn forth, or sometimes thrown like dice. The questions to be answered, or the name of the questioner, was written upon them. Those who foretold future events in this way were called *Sortilegi*. (*Lucan*, ix. 581.) "*Sortilegis egeant dubii semperque futuris. . . Casibus ancipites: me non oracula certum, Sed mors certa facit.*" After *pueri* and *puer* in the text supply, *sortilegi*, -us. The passage is not clear. Delia seems to have sent for the diviner to her house.

13. *Dabant*.—Promised.—*Quin fletet*. 'Yet not even the triple assurance of my safety could prevent her from weeping (*deterretere*=*retinere*), and watching my departure. To weep at parting was regarded as a bad omen for the journey. *Comp. Ovid, Heroid.* v. 43–45: '*Flesti discedens—Et flesti et nostros vidisti flentis ocellos.*' *Rutilius, Itiner.* i. 43: '*Crebra relinquentis infigimus oscula portis Inviti superant limina sacra pedes Oramus veniam lacrimis.*'—*Mandata*. My parting requests.

18. *Saturni . . . diem*.—According to Josephus (*Contra Apion*, ii. 39), it would appear that a very general scruple was entertained by many ancient nations besides the Hebrew against commencing any work or journey on the last day of the week. Ovid also points to a similar reluctance (*Art. Amor.* i. 415):

'Quaque die redeunt rebus minus apta gerendis
Culta Palæstino septima sacra Syro.'

That the Jews at this time, and even earlier, were very numerous in Rome we learn from Cicero's speech *Pro Flacco*, § 28: '*Multitudinem Judæorum flagrantem nonnunquam in concionibus;*' and according to Philo (*Legat. ad Caium*, p. 1014), they occupied whole districts of the city: *τὴν πέραν τοῦ Τιβέρεως ποταμοῦ μεγάλην τῆς Ῥώμης ἀποτομὴν . . . κατεχομένην καὶ οἰκουμένην πρὸς Ἰουδαίαν*. The Jewish observation of the Sabbath must therefore have been notorious, and Tibullus may have made it a pretext (*causatus*) for dislike to commence his journey on a '*dies nefastus*.' *Comp. Horace, Sat.* i. 9. 69.

20. *Offensum . . . pedem*.—To stumble at the threshold on leaving a

house was esteemed a very evil omen. See Plutarch's *Life of Tiberius Gracchus*, c. 17.—*Aut sciat . . . deo.* 'Or, if he *will* go, love forbidding, let him be sure that the God will work him woe.'

23. *Isis*.—The worship of Isis was often prohibited, but never long suppressed at Rome. See Smith's 'Dictionary of Biography,' *s.v.*, for an account of the decrees of the Senate, and the repeated destruction of the Isiac chapels. Augustus forbade the worship of the goddess 'intra pomerium,' within the city, but connived at it in the suburbs. It appears from Juvenal (*Satir.* vi. 526) that the goddess exacted from her devotees, principally of the female sex, no slight exertions:

' Si candida jusserit Io,
Ibit ad Ægypti finem, calidaque petitas
A Merce portabit aquas, ut spargat in ædem
Isidis.'

24. *Æra repulsa*.—The sistrum, a kind of rattle used by the Egyptians in the worship of Isis. It consisted of several rods inserted through a metal plate, so that when the instrument was shaken, they struck the metal. The sistrum was an instrument of war, as well as of religion, in Egypt. Delia was a devout person at times; and the influence of foreign religions upon the female sex, especially in Rome, is noticed by Strabo (vii. 3, p. 297): *ἅπαντες γὰρ τῆς δεισιδαιμονίας ἀρχηγὸς ὁνοῦνται τὰς γυναῖκας· αὗται δὲ καὶ τοὺς ἄνδρας προσκαλοῦνται πρὸς τὰς ἐπὶ πλέον θεραπείας τῶν θεῶν, καὶ ἐορτὰς καὶ ποτνιασμούς· σπάνιον δ' εἴ τις ἀνὴρ καθ' αὐτὸν ζῶν εὐρίσκεται τοιοῦτος.*

28. *Picta tabella*.—Persons who had escaped from shipwreck, suspended, as a token of their gratitude, pictures representing their wreck, and the clothes they escaped in, on the walls of Neptune's or some other sea-god's temple. The Isiac shrines were especially adorned in this manner. Juvenal asks (*Sat.* xii. 28), 'Pictores quis nescit ab Iside pasci?' Comp. Virgil, *Æneid.* xii. 768; Horace, *Carm.* i. 6. 13; *Sat.* ii. 1. 33; A. P. 20. Isis was worshipped in Greece as Πελᾶγία, the sea-goddess emphatically. It was with reference to this practice of suspending pictures (*tabellæ*) of those who were saved that Diogenes the Melian said that he had never met with a tablet of one who was drowned. Comp. Diogen. Laert. vi. 59, with Cicero *De Nat. Deorum*, iii. 37, § 89.

30. *Tecta lino*.—Linen garments were the universal attire of Egyptian priests. 'They wore,' says Dr. Kenrick (*Ancient Egypt*, i. p. 447), 'garments of linen and sandals of papyrus only, so that neither wool nor leather, being of animal origin, should be in contact with their persons.' Hence Juvenal's 'grege *linigero* circumdatus'—the linen-clad swarm of Isiac priests (*Sat.* vi. 533).—*Bis die*. At daybreak, when the temple was opened, and at the eighth hour (2 p.m.) of the day, when it was closed. Martial, *Epigr.* x. 48: 'Nuntiat *octavam* Pharise sua turba juvenæ;' and see Apuleius, *Metamorph.* xi. pp. 254–267, ed. Bipont.

32. *Insignis*.—Delia, 'conspicuous for her beauty.' So Horace, *Carm.* iii. 20. 6: '*insignem* repetens Nearchum'—'more beautiful than all.'

35. *Quam bene Saturno*.—Tibullus now passes from his own misfortune and the evils of his time to a description of the Golden Age. Comp. Hesiod, *Op. et Dies*, 109–125; Ovid, *Metamorph.* i. 89–112. At line 49 '*Nunc Jove sub domino*,' he goes at once to the Iron Age, omitting the usual steps of the Silver and the Brazen.—*Navita* = 'mercator,' the 'pavidus

nauta of Horace, Carm. i. 1. 14.—*Regere* = definire, *sc.* by boundary-stones, as in Virgil (*Æneid*, xii. 897): '*Limes agro positus, litem ut discerneret arvis.*'—*Facilis*, compliant, obedient to. Venus here appears in an unusual character, as *ψυχάρωτος*, or guide to the Elysian Fields, the proper function of the Greek *Hermes*. (See *Odyssey*, xxiv.) There was indeed a Venus Libitina at Rome, at whose chapel subscriptions for funerals were paid.

61. *Casiam*.—Casia was an aromatic shrub, growing in Arabia and Ethiopia, resembling cinnamon ('*Hinc casie matura seges, Panchaia turgent Cinnama*,' Claudian *De Nupt. Hon. et Mar.* 94). It was much used at funerals, and as an ingredient in perfumes and medicines.

64. *Prælia miscet amor*.—Comp. '*prælia virginum, Sectis in juvenes unguibus acrium*,' Horace, Carm. i. 6. 18.—*Illic est*. Tibullus admits deserving or unfortunate lovers only into his Elysian Fields. Virgil, with the dignity proper to his theme, peoples them with men who had been great in arms, arts, or virtue.—*Jacet*, lies low.—*Flumina nigra*, pitchy streams. Comp. *Æneid*, vi. 570–595. The rivers of Hades are Acheron or Styx, Cocytus, Phlegethon, and Lethe.—*Huc illuc impia fugit*. Hurries to and fro, driven by the scourge with which Tisiphone lashes them (*sævit*). Dante, in the third canto of his *Inferno*, describes the rushing forward and backward of the spirits in bale.—*Cerberus*, as the *janitor* or porter of Tartarus, is not in his usual place, since Virgil and the Roman poets generally put him in an upper region of the abyss, immediately at the landing-place of Charon's ferry-boat (*Æneid*, vi. 417).—*Noxia*, 'quæ nocuere, noxii hominis membra.'—*Danai proles*. The daughters of Danaus, with one exception, that of Hypermnestra, murdered in one night their husbands, the sons of *Ægyptus*; hence they are said, '*Veneris numina læsisse.*'—*Cava . . . dolia*. Comp. Horace, Carm. iii. 12. 23: '*Stetit urna paullum Sicca, dum grato Danai puellas Carmine mulces.*' The punishment of their crime in Hades was to pour water everlastingly into vessels full of holes.—*Anus*, 'nutrix,' who, with the Roman poets, officiates as the duenna of the Spanish novels.

87. *Puella*.—The young female slave who waited on Delia. Comp. Ovid, *Fasti*, ii. 742:

'Lucretia nebat

Ante torum calathi lanaque mollis erat.

Lumen ad exiguum famulæ data pensa trahebant.'

92. *Nudato pede*.—Not delaying to put on your sandals; a mark of haste, as in *Æschylus*, *Prom.* 135: *Σύθην δ' ἀπείδιλος ὄχω πτερωτῶ.*

7
ELÉG. III.—1. *Diem*. The birthday of Messala. This elegy was composed and sent to the distinguished friend and patron of Tibullus shortly after his triumph for the reduction of Aquitania. *Fasti*, Triumph.: '*M. Valerius M. F. M. N. Messala Corvinus pro. Cos. ex Gallia, A. DCCXXVII. VII. K. Oct.*'—*Parcæ*. Comp. Catull. *Epithal. Pel. et Thet.* 383:

'Talia præfantes quondam felicia Pelei

Carmina divino cecinerunt omine *Parcæ*.'

And Tibull. Carm. iv. 5. 3:

'Te nascente, novum *Parcæ* cecinere puellis
Servitium.'

Properly, *Clotho* was the spinning Fate; *Lachesis*, the apportioning Fate, the one who assigned his destiny to the man; and *Atropos*, the Fate that cannot be avoided. Their companion or assessor was Eileithyia, the power presiding over births. Their Greek appellation, *Μοῖραι*, or *Μοῖρα*, for Homer only once mentions them in the plural number (Il. xxiv. 29), signifies a 'share,'—'the deities who assign to every man his fate or his share.' The etymology of the Latin *Parcæ* is similar, the root being *par*, as in *par-s*, *par-t-ior* = *μέρος*, *μοῖρα*. In Hesiod they appear as three (Theogon. 217, etc.). Their oldest Latin names are *Nona*, *Decuma*, *Morta* (Gell. Noct. Att. iii. 16. 11).—*Aquitanas gentes*. The clans of Aquitania. It was one of the three divisions of the country which Cæsar (B. Gal. i. 1) calls Gallia. It extended from the Garumna to the Pyrenees. Its western boundary was the Bay of Biscay. Augustus, after the subjugation of Aquitania by Messala, extended its boundaries north of the Garumna by annexing the tribes of the Celtæ. The Aquitani were more of an Iberic than a Celtic race (Strab. p. 177).—*Atax*, the river Aude, in Gallia Narbonensis. It is also named Attagus, and Narbo by Polybius (iii. 37; xiv. 10).—*Evenere*, und. 'prædicta,' or 'carmina.' The prophecy is fulfilled.—*Pubes*, the Roman people; as 'Dardana pubes,' Æneid, vii. 219; and below, v. 27, 'barbara pubes.' Plautus, Pseudol. i. 1. 24, makes *pubes* synonymous with *populus*: 'Dico omnibus, pube præsentī, in concione, omni populo.'—*Niveis*. White horses, sacred to the sun originally, were generally set apart for triumphs of Roman generals; in the earlier ages of the commonwealth, however, it was deemed presumption to use them on any but purely religious processions. Camillus, after the capture of Veii, incurred the displeasure of his countrymen by driving white horses up the clivus Capitolinus. See Livy, v. 23: 'Triumphus omnem consuetum honorandi illius diei modum excessit. Maxime conspectus ipse est, curru equis albis juncto urbem invectus, parumque id non civile modo, sed humanum etiam visum, Jovis Solisque equis æquiparari dictatorem in religionem enim trahebant.'

9. *Non sine me*.—Tibullus had accompanied Messala on his campaign, in spite of the reluctance to leave Rome and Delia, expressed or affected in Elegia I.—*Tarbella Pyrene*. The Tarbelli were an Aquitanian people (Cæsar, B. Gall. iii. 27). They extended as far southward as the river Aturis (Adour) and the Pyrenees. See Lucan, Pharsal. i. 421:

'Qui tenet et ripas Aturi, quo litore curvo
Molliter admissum claudit Tarbellicus æquor.'

—*Oceani Santonici*. The Santones, or Santoni (*Saintonge* formerly, now the department of *Charente Inférieure*), dwelt on the shores of the Atlantic Ocean.—*Arar* is the present Saône. It is one of the few larger rivers in France which has not retained its Celtic name. *Saucona*, however, seems to have been its earlier appellation, from which Saône comes.—*Rhodanus celer*. The swiftness of the Rhone was in striking contrast to the *lenitas incredibilis* of the Arar (Cæsar, B. Gall. i. 12).—*Magnus Garumna*. The Garonne, and the word *Gironde* is perhaps derived from it. Masculine in Tibullus, Garumna is fem. in Ausonius (Mosella, v. 483). The epithet *magnus* is very appropriate: 'as it approaches the ocean it becomes a vast estuary, which, when the wind is against the tide, renders navigation dangerous even to large vessels' (Mela, iii. 2).—*Carnuti* were, at the time

of Messala's campaign, the inhabitants of a considerable district between the Seine and the Loire, and even south of the latter river. Their principal town was Genabum (Orleans). They were a very ancient Celtic race, if Livy (v. 34) be correct in enumerating *the Carnuti* among the Gaulish tribes which invaded Italy in the time of Tarquinius Priscus.—*Flavi*, auburn or red-haired.—*Liger*, the Loire; *cœrula*, bright-watered. Cf. Pliny (N. H. iv.), who calls the Liger 'clarum flumen,' bright stream.—*Cydnæ*. The Cydnus was a river of Cilicia, in Asia Minor, remarkable for the coldness of its water, which property is caused by its carrying down to the sea the melted snow of Mount Taurus. Alexander, bathing in the Cydnus when he was in a great heat, was thrown into a dangerous fever from the shock of sudden cold. Quintus Curtius (De Exp. Alex. M. iii. 4) gives the following beautiful description of the Cydnus: 'Cydnus non spatio aquarum, sed liquore memorabilis: quippe leni tractu e fontibus labens puro solo excipitur, nec torrentes incurrunt qui placide manantes alveum turbent. Itaque incorruptus, itemque frigidissimus, quippe multa riparum amenitate inumbratus ubique fontibus suis similis in mare evadit.' Its modern name is *Ter soor Ichy*. With the mention of the Cydnus the poet passes to the Lesser Asia and Egypt, and thence into a digression about Osiris and his worship. The connecting link between the first twelve verses of this Elegy and the rest is the prefecture of Messala in the East, just before or just after—which is uncertain—his Aquitanian triumph. From the care and finish displayed in the verses commencing 'Nile pater,' to the end of the poem, it is probable that Tibullus had them ready in his desk, and suddenly bethinking himself of Messala's birthday, composed for the occasion a brief preface, 'Hunc cecinere diem,' to 'Liger,' or 'aqua.'—*Intonso*, bearded, i.e. barbarous.—*Intacta*. The pigeon in Syria was as sacred and unmolested as the stork in Holland.—*Palæstino* . . . *Syro*. Palestine formed part of the Roman province of Syria.—*Turribus* are towers along the coast, from which the owners could watch for the return of their ships.—*Sirius*. The Dog-star (comp. the note on Canis, Eleg. i. 27) rises on the 18th of May; the inundation of the Nile reaches Lower Egypt in June, when the Delta is overflowed.—*Fertilis*. 'Is the cause of fertility,' fertilizing.—*Pater* and *Rex* are often titles conferred on rivers by the Roman poets. 'Eridanus, rex fluviorum,' Georg. i. 482.—*Occuluisse caput*. The Nile, in Ovid (Metam. ii. 255), alarmed by the sun's chariot driven by Phaeton,

'In extremum fugit perterritus orbem,
Occulitque caput.'

27. *Te canit* . . . *Osirim*.—Properly speaking, the river was never worshipped by the Egyptians; but their religion, and many of their peculiar institutions, were derived from it. Osiris, the husband of Isis, originally represented the Earth, then the Under-Earth or Hades, and, lastly, the Sun. He had also many attributes in common with the Greek Dionysus.—*Memphitem* . . . *bovem*, the ox-god Apis.—*Plangere*. When the bull representing Apis died, all Egypt mourned until his successor was found (see Herod. iii. 29).—*Viridem comam*. The vine-leaves and tendrils, or the superfluous bunches. Virg. Georg. ii. 369, says:

'Tum denique dura
Exerce imperia et ramos compesce fluentes.'

36. *Incultis pedibus . . . nescia membra.*—These epithets express the awkward first attempts of those who trod the wine-press, or danced to the sound of the pipe and tabor.—*Tristitiæ dissoluenda*, i.e. a tristitia. Like Propertius, Eleg. iv. 9. 54: 'Parthorum astutæ tela remissa fugæ;' i.e. ab astutis Parthis in fugam versis.—*Afflictus*. Nonnus, Dionysiaca, xiii., predicting the benefits to accrue from wine, says:

Ἀνὴρ πένθος ἔχων δτε γέβσεται ἡδέος οἴνου
Στυγρὸν ἀεζομένης ἀποσείσεται ὄγκον ἀνίης.

48. *Cista*.—The chest, or ark.—*Genium*. The presiding genius of Messala. '*Genium* dicebant antiqui naturalem deum uniuscujusque loci vel rei vel hominis' (Servius ad Georg. i. 302). 'It was the belief of the Romans that every man had his Genius, and every woman her Juno; that is, a spirit who had given them being, and was regarded as their protector through life. On their birthdays men made offerings to their Genius, and women to their Juno. The offerings to the Genius were wine, flowers and incense.' (See Keightley's Anc. Mythol. p. 526, 2nd ed.)—*Hodierne* = 'hodie,' but more emphatic. 'On this thy peculiar day, Osiris, the birthday of Messala.' The poet here invests the grave and gloomy deity of Egypt with the cheerful attributes of Bacchus. Comp. *Æneid*, i. 734:

'Adsit lætitiæ Bacchus dator et bona Juno.'

54. *Mopsopio*.—Attic; honey from Hymettus. Mopsōpus was a legendary king of Attica, whence the country is sometimes called ἡ Μοψοπία γῆ. Triptolemus, the inventor of agriculture, a native of Attica, is called 'Mopsopius juvenis' by Ovid. Met. v. 661.—*Nec faciat*. 'Nor let the inhabitants of Tusculum [Tivoli] or of Alba, that old town, conspicuous afar on its white rock, fail to speak of that work of yours, the reconstructed Via Latina.' Messala, at the instigation of Augustus, had repaired and repaved with stone a portion of the road. It was apparently a solid work, since Martial, many years afterwards, speaks of its firm and lasting condition; Epigram, viii. 3. 5:

'Et quum rupta situ Messalæ saxa jacebunt,
Me tamen ora legent.'

59. *Opibus tuis*.—With money perhaps gained in the Aquitanian war. Gaul was rich, and enriched its Roman conquerors.—*Glarea . . . silex*. Liv. xli. 27: 'Censores vias sternendas *silice* in urbe, *glarea* extra urbem substruendas marginandasque primi omnium locaverunt.' 'The middle part of the road was raised into a terrace, which commanded the adjacent country, consisted of several strata of sand, gravel, and cement, and was paved with large stones, or, in some places near the capital, with granite' (Gibbon, D. F. ch. ii. p. 188; Smith's ed.)—*Inoffensum*. Not stumbling; the road had been rendered level.—*Veni* = redi: many happy returns.

IV.—1. *Protulit*. Drew forth for the first time, invented. Comp. 10
Horace, A. P. 56: 'Cum lingua Catonis et Enni . . . nova rerum nomina protulerit.'

2. *Ferus . . . ferreus*.—Sc. animi. Σιδήρεος ἐν φρεσὶ θυμῷ. Odyss. xxiii. 172.

5. *Miser*.—‘But the unlucky inventor of weapons is to be pitied rather than blamed.’ He designed them to be used against savage beasts (comp. Cicero, *Tuscul.* i. 25: ‘Omnes magni, etiam superiores, qui . . . praesidia contra feras invenerunt’). We, stimulated by avarice, have turned them against our fellow-men.’

10. *Securus*.—Sine cura. The difference between *tutus*, ‘guarded against,’ and *securus*, ‘beyond danger,’ and therefore without anxiety, is marked by Seneca, *Epist.* 104: ‘*Tutum* aliqua res in mala conscientia praestat, nulla *securum*. *Dux gregis*,’ the shepherd.—*Foret* = utinam fuisset. ‘Oh! could my lot have been cast in those days!’ The wish of the Latin poet is echoed by Cowper, *Task*, book ii.:

‘Oh for a lodge in some vast wilderness,
Where rumour of oppression and deceit,
Of unsuccessful or successful war
Might never reach me more!’

14. *Latere*.—‘The body armour of the Romans consisted generally of a head-piece and cuirass; his face and throat were bare, and the belly and thighs only slightly protected by a loose fringe or kilt. The sword-cut could hardly take effect except above or below the breast. Accordingly, a sword-wound is generally described by the Roman writers as on the face, or neck (*ore, jugulo*), or belly (*visceribus*). “Struck to the heart” is a phrase unknown to the Romans.’ (Merivale, *Hist. of Romans under the Empire*, vol. ii. p. 296.)

16. *Cursarem*.—When I ran about, a child. ‘Ludat et ante tuos turba novella pedes’ (*El.* ii. 2. 22).—*Prisco*. ‘Rude, old-fashioned block of wood, stipite.’—*Tunc melius, etc.* ‘Men were more honest far.’—*Ligneus*. The Lares were made of wood or baked clay (*terra cotta*). See *Propert.* iv. *El.* i. 5: ‘Fictilibus crevere deis hæc aurea templa.’ The simplicity of ancient manners and worship is thus described by Sophocles (*Πολυίδος ἢ Μαντείς*):

Ἦν μὲν γὰρ οἶδς μαλλὸς, ἦν δὲ κάμπελου
Σπονδὴ τε, καὶ ῥὰξ ἐντεθησαυρισμένη
Ἐνῆν δὲ συμμιγῆς ὄλαις παγκαρπία,
Διπὸς τ’ ἐλαίας, καὶ τὸ ποικιλώτατον
Εὐοθῆς μελίσσης κηρόπλαστον ὄργανον.

23. *Voti compos*.—‘In fulfilment of his vow,’ because his prayer had been granted.

30. *Plena . . . hara*.—Comp. Ovid, *Amor.* iii. 13. 16:

‘Et minor ex humili victima porcus hara.’

And Horace, *Sat.* ii. 3. 164:

‘Immolet æquis
Hic porcum Laribus.’

36. *In mensa . . . mero*.—Comp. Ovid, *Epist.* i. 31:

‘Atque aliquis posita monstrat fera praelia mensa,
Pingit et exiguo Pergama tota mero.’

And Goldsmith (Deserted Village):

'The broken soldier, kindly bade to stay,
Sat by his fire and talked the night away:
Wept o'er his wounds or tales of sorrow done,
Shouldered his crutch and showed how fields were won.'

39. *Infra*.—In the tomb = *κάτω, ἐνεπθε*.—*Turpis*. Begrimed with mud and the foul air of Hades; 'terribili squalore Charon,' *Æneid*, vi. 299.

41. *Exesis* . . . *usto*.—Flesh and hair burnt away on the funeral pyre.

44. *Occupat*.—Suddenly seizes, overtakes.—*Calidam* . . . *aquam*. Compare Horace, *Epod.* ii. 43:

'Pernicis uxor Apuli
Sacrum vetustis exstruat lignis focum
Lassi sub adventum viri.'

And Gray's *Eleg.*:

'The blazing hearth shall burn
Or busy housewife ply her evening care.'

Electra, in Euripides (*Elect.* 71–76), describes the duties of the peasant's wife very beautifully:

*Εἰσιόντι δ' ἐργάτῃ
Θύραθεν ἡδὺ τέκνον εὐρίσκεν καλῶς.*

47. *Canis*.—Und. *capillis*, as in Cicero *De Senect.* c. 18. Non cani, non rugæ.

48. *Temporis prisici*. The good old times.—*Vigent*, are at work.—*Luco*. Where the sacrifices to the rural deities were performed. Comp. Horace, *Carm.* i. 4. 11:

'Nunc et in umbrosis Fauno decet immolare lucis.'

The idolatry of *groves* is denounced in the Hebrew Scriptures.

55. *Male* . . . *sobrius*.—According to Tibullus (*Eleg.* ii. 1. 29), it was a bad compliment to the *Dii Arvales* for their worshippers to abstain from the wine-cup:

'Non festa luce madere
Est rubor errantes et male ferre pedes.'

—*Ipsæ*. Join 'ipse' to 'vehit'.—*Pax alma*. *Εἰρήνη ἀλβόδοτειρα*, Eurip. *Bacch.* 413.—*Candidus* . . . *sinus*. The white lap of the *vestis pura*, clean-washed for the festival.

ELÉG. V.—In this poem Tibullus describes the festival *Ambarvalia*, corresponding in some of its features to those observed in the Latin Church during three days at Whitsuntide,—Rogation, or Gang Week,—for which, at the Reformation in England, the perambulation of parish boundaries was substituted. See Herbert's 'Country Parson.' The name of the festival was derived from the victim offered on the occasion, *hostia ambarvalis*. It was led thrice round the field before the first sheaf of corn was reaped, or the first bunch of grapes was cut. In its train followed the reapers, vine-pruners, and farm-servants, dancing, and singing praises to Ceres or Bacchus. Milk, honey, and wine were the ordinary libations. See Virg. *Georg.* i. 338.

1. *Faveas . . . linguis*, be silent.—*Lustramus*. The Ambarvalia was called also 'lustratio' (Virg. Eclog. v. 74):

'Et cum solennia vota
Reddemus nymphis et cum lustrabimus agros.'

3. *Cornibus*.—The horned Bacchus, Bacchos Sebazios. See note on Catull. Epithal.

9. *Operata*.—Omnia opera hoc festo sint sacra deo. *Operari* is emphatically a word proper to religious ceremonies. '*Operari est deos religiose et cum summa veneratione sacrificiis litari*' (Nonnus, p. 523, § 9).—*Candida*, pura veste.

17. *Fallacibus herbis*.—Grasses which in the blade are not to be distinguished from corn.

19. *Nitidus*, cheerful.—*Foco*, bonfires kindled in the fields.

21. *Saturi*.—Rich in all kinds of produce; corn, wine, oil, stock, etc.

22. *Ante*, ante focum.—*Casas ex virgis*, huts or booths formed of boughs of trees.

23. *Eventura precor*.—Comp. Eleg. i. 5. 57: 'Evenient: dat signa deus.'

24. *Placidos* = jam placatos.—*Fibra*, the sinews of the liver, lungs, or heart of the victim.

25. *Falernos*.—Wine grown in the Falernus Ager, the southern slope of the Massic hills towards the river Volturnus. It was in colour a bright yellow; hence the Romans called the finest amber Falerna (Plin. N. H. xxxvii. 12). The Falernian wine became fit for drinking in ten years, and might be used until twenty years old; after which date it became unwholesome.—*Fumosos*. The ancients believed that wine was improved by placing the amphoræ containing it in ovens. It seems that no specific appellation was given to the produce of different wine-producing districts. The jar was marked with the name of the consul alone (*Consulis*) in whose year of office the wine was made (Horace, Carm. iii. 21).—*Chio*. The wine of Chios was esteemed the best of the Greek vintages. The most delicious varieties of it came from the heights of Ariusium, in the central parts of the island (Virg. Eclog. v. 71; Plin. N. H. xiv. 7), and from the promontory of Phanæ, at its southern extremity (Virg. Georg. ii. 97).—*Singula verba*. And each guest drink 'Messala's health!'

32. *Intonsis*.—'Our bearded sires.' Barbers came to Rome B.C. 300. Varro, L. L. ii. 11: 'Olim tonsores non fuisse, assignificant antiquorum statum, quod pleræque habent capillum et barbam longam.' Comp. Plin. N. H. vii. 59.

36. *Desuevit*.—Horace (A. P. 392) ascribes this change to Orpheus:

'Silvestres homines sacer interpresque deorum
Cædibus et victu fædo deterruit Orpheus,
Dictus ob hoc lenire tigres rabidosque leones.'

39. *Tauros*.—Æschylus gives Prometheus credit for taming bulls to the yoke (Prom. Vinc. 470):

Κήρυξα πρῶτος ἐν ζυγοῖσι κνῶδαλα
Ζεύγλαισι δουλεύοντα.

44. *Securo*.—Wine about which there is no doubt, sound. Observe that our word 'temperance' comes originally from the ancient custom of mixing water with wine.

45. *Rura ferunt*.—Supply 'tunc,' 'inde, ab illo tempore.'—*Calidisideris*, the sun.

47. *Verno* must be construed with *alveo*. The bees in Italy began to collect honey about the time of the vernal equinox, Columell. R. R. ix. 14: 'Ab equinoctio verno sine cunctatione jam passim vagantur [apes], et idoneas ad fectum decerpunt flores, atque intra tecta comportant.'—*Minio*, the lees of red wine, or red ochre.

59. *Curam exhibitura*.—Soon to supply work for.—*Operata textis*. Employed in the weaving-work, of which the diligent Minerva is the inventor and patroness. The Roman as well as the Greek goddess, Pallas Athene, was regarded as the teacher of manual arts generally.—*Applauso . . . latere*. 'And the loom rings as the shuttle passes from side to side.'

Ovid (Fasti, i. 658 foll.) has been under considerable obligations to this elegy of Tibullus.

ELEG. VI.—1. *Bona verba*. None but words of good omen. A proclamation to this effect, or 'Favete linguis' (Horace, Carm. iii. 1. 1), 'Quisquis ades faveas' (supra, v. 1, etc.), was made by the priests at the mysteries. See Aristophanes, Frogs, 353 foll.:

Εὐφημεῖν χρὴ καλίστασθαι τοῖς ἡμετέροισι χοροῖσιν.
Ὅστις ἄπειρος τοιῶνδε λόγων ἢ γνώμην μὴ καθαρεύει.

4. *Tener* = mollis. Cf. Juvenal, Sat. xii. 39: 'Vestem teneris Mæcenatibus aptam.' The epithet, however, is inappropriate, since the Arabians, though they supplied Rome with gums and spices, were a poor, hard-faring people.

12. *Edidicisse*.—'Already knew your wishes, though not uttered, or whispered only.' 'Clam sibi quisque vocet' (supra, v. 74).—*Vota cadunt*. Our vows are granted, and therefore cease.—*Flava vincula*. Saffron or yellow, was the colour of the veil worn by brides.—*Hac avi* = hoc augurio. Comp. Horace, Epod. 10: 'Mala soluta navis exit *akite*.'—*Pedes*, Natalis Genii. Catullus, Carm. in Nupt. Juliae et Manlii (lxi.), expresses similar wishes much more poetically:

'Liberos date. Non decet
Tam vetus sine liberis
Nomen esse, sed indidem
Semper ingenerari.
Torquatus, volo, parvulus
Matris e gremio suæ
Porrigenes teneras manus,
Dulce rideat ad patrem
Semibiante labello.'

ELEG. VII. This elegy is a congratulation addressed to one of the two sons of M. Valerius Corvinus Messala, the poet's oft-celebrated patron, on his election into the company (collegium) of Quindecim Viri, to whom was entrusted the regulation of the annual public sacrifices and the custody of the Sibylline books. Their functions were important, since, if the sacrifices were illegally or improperly performed, the wrath of the gods was supposed to be kindled against the city, and the Sibylline books

were believed to contain directions for proceeding in all cases where danger threatened Rome—*e.g.* pestilence, prodigies, ill-fortune in war, etc.—or where extraordinary expiations were demanded by heaven. Phœbus Apollo inspired the Sibylline prophetesses; to him, therefore, the elegy is in the first instance consecrated, 'Phœbe, fave.' The oracles which directed Æneas and the Trojans to Italy, bade them found Alba Longa, the capital of the 'Thirty Cities of the Latins,' and, finally, Rome itself, are then recited. The poet then passes on to his own times, and alludes to the omens and portents which had foretold or followed Cæsar's death, and the civil wars which afterwards distracted Italy and the empire.

1. *Tua templa*.—The new temple of Apollo, built by Augustus on the Palatine hill. Comp. Propertius, Eleg. v. 6. 11: 'Musa, Palatini referemus Apollinis ædem.' It contained a statue of Apollo playing on the lyre, at the base of which were deposited the Libri Sibyllini, as collected from many spurious copies, and collated by the commissioners appointed by Augustus. See Sueton. (Octav. c. 31): 'Solos retinuit Sibyllinos, hos quoque dilectu habito: condiditque duobus forulis auratis sub Palatini Apollinis basi.'—*Ipse* is very emphatic: 'A *present* deity the rocks rebound.' Cf. Tibull. iv. 2. 2: 'Mars magne, calendis: Spectatum e celo, si sapis *ipse* veni.'—*Cumulant*, with the firstlings of fruits, victims, or frankincense. Comp. Æneid, xi. 50: '*cumulantque altaria donis*.'—*Sepositam*. The festal robe, laid aside at other seasons. On high festivals the ancients draped their statues. See Ovid, Trist. v. 5. 7: 'Quæque senel toto vestis mihi sumitur anno.'—*Laudes* . . . *Jovi*. Apollo was the minstrel of the Olympian court. Comp. Senec. Agamemn. 331:

'Licet et chorda graviore sonos,
Quale canebas, cum Titanas
Fulmine victos videre dii.'

11. *Debitus*.—The augur owed his power of interpreting the flight of birds to Apollo. Tibullus here enumerates the various kinds of divination: *augurium*, or *auspicium* (*ὀλυνιστική*), the flight of birds, *e.g.* the vultures seen by Romulus and Remus (Liv. i. 6); *sortes*, tablets of wood, or counters of bone, drawn out of an urn, or thrown like dice. The will of the gods was consulted in this manner at Præneste, Cære, etc. (Sueton. Tiber. 14); *haruspicium*, observation of the manner in which the victim approached the altar; the appearance of the intestines ('lubrica exta'); the nature of the flame that consumed them; the direction taken by the smoke from the altar, etc.—*Senis pedibus*. The Sibylline oracles were usually delivered in hexameter verses, and were arranged in acrostica (*ἀκροστιχίς*), Cicero, De Divin. ii. 54.—*Hæc dedit Æneæ*. For Æneas and the Sibyl, see Virgil, Æneid, vi. Tibullus agrees with Dionysius Halicarn. in representing their consultation as taking place before the Trojans quitted Asia (i. 55): *ἐν Ἐρυθραῖς σχεδὶν τῆς Ἰδῆς, ἔνθα φέκει Σίβυλλα ἐπιχωρία νόμφη χρησµαφόδῳ, ἣ αὐτοῖς ἔφρασε πλεῖν ἐπὶ δυσµῶν ἡλίου*, etc.—*Silvestri deo*, diis silvestribus; Pan, Vertumnus, Silvanus, etc.—*Fistula*. Pan's or Pandean pipe. The *σύριγξ* of the Greeks was formed of seven hollow stems of cane ('*tenuis arundo*,' Virg. Eclog. vi. 8), reed ('*calamus*,' *ib.* i. 10), or hemlock ('*cicuta*,' *ib.* v. 85), which were fastened together with wax, and adjusted so as to form an octave. Sometimes the fistula contained eight or nine pipes (Theocrit. Idyll. viii. 18–22).—*Velabri*.

The Velabrum was a marsh or lake at the time when Rome was founded, and was first rendered capable of being built upon and inhabited by the construction of the Cloaca Maxima. It was situated between the Vicus Tuscus and the ox-market, Forum Boarium, and was comprehended in the eleventh region of the city, as re-divided by Augustus.—*Juvenen* = gregis magistrum.—*Fralger amoris*. Aphrodite was the mother of Eros (Cupid) and Æneas.—*Numici*. Comp. Liv. i. 2: '[Æneas] situs est, quemcunque eum dici jus fasque est, super Numicium flumen: Jovem Indigetem appellat.'—*Volitat Victoria*. There was a statue of winged Victory in the Curia Hostilia, which was finally removed by the Christian Emperor Theodosius.

46. *Tandem*.—So often conquered by the Greeks. Comp. Ovid, *Metam.* xiv. 572: 'Tandemque Venus victricia nati... Arma videt.'—*Laurentum*, or Laurentum, was, in legendary history, the ancient capital of Latium, and the residence of King Latinus (Virg. *Æneid*, vii. 45); the seat of government was thence transferred to Lavinium (Murus Lavini), and finally to Alba Longa.—*Furtim* = furtivos.

60. *Amnis*.—The river Oceanus, which in the most ancient geography was supposed to encircle the earth. 'Oceani amnes' (Virg. *Georg.* iv. 234), ποταμὸς Ὀκεανός (Hom. *Odys.* xi. 638).—*Troja*, resurgens ex suis ruinis.—*Virginitas*. From v. 39, 'Impiger Æneas,' to this word, is an imaginary speech of the Sibyl (*vates*).

67. *Amalthea* was one of the Sibyls, identified by Lactantius (*Instit.* i. 6) with the Cumanian Sibyl who sold to King Tarquin the prophetic books (Plin. N. H. xiii. 28). Comp. Serv. ad *Æneid*, vi. 72.—*Marpessia*, another of these prophetesses, whose abode was at Marpeesus or Mermessus, a town in Troas or Mysia.—*Herophile*, or Demophile, another name, according to Lactantius, for Amalthea (Pausan. x. 12, § 3). She was priestess of Apollo Smintheus (*Iliad*, i. 39).—*Albuna*, the tenth Sibyl, according to the same authority; she was worshipped at Tibur. Her *sortes*, or oracles, which belonged to the Libri Fatales of Rome, were by the command of the Senate deposited in the Capitol. At Tivoli there is extant a small square temple of Albunea (Horace, 1 *Carm.* 7. 12).—*Lucos*, voces ex lucis editas.—*Solem defectum*. The great eclipse which happened at the time of Julius Cæsar's murder, B.C. 44.—*Vocales boves*. 'Bos locuta est' was a common form of portent among the Italian nations. These prodigies are enumerated by Virgil, *Georg.* i. 466: 'Ille etiam extincto miseratus Cæsare Romam est,' etc., foll.; Ovid, *Metamorph.* xv. 782 foll.; Plin. N. H. ii. 30; Plutarch. *Cæsar*, 63; Dion Cass. xl. 7.

79. *Jam mitis*.—Now at length reconciled to the Roman people by the piety of Augustus, Cæsar's heir and adopted son. Comp. Horace, ii. *Carm.* 2.

80. *Merge sub æquoribus*.—Expiatory victims were flung into the sea and rivers. These words perhaps refer to the practice of 'deportatio,' described by Festus, s. v. *Depontati senes*. Images of old men, formed of wax or straw, were yearly cast into the Tiber from the Sublician bridge by the chief Vestal. See Varro, 'Sexagesis,' ap. Nonium, and comp. Ovid, *Fast.* v. 625; Macrobi. *Saturn.* i. 5; Plutarch. *Quæst. Rom.* 32.

85. *Musto*.—The lees or sediment of new wine.

86. *Dolia*, the barrel; *lucus*, the vat. The treading of the wine-press in Italy was performed by women and children:

'And in the vats of Luna,
This year, the must shall foam
Round the white feet of laughing girls
Whose sires have marched to Rome.'

(Macaulay's Ballad of Horatius, st. 8.)

87. *Sua*.—'His peculiar festival,' Pales being the goddess who presided over cattle and shepherds.—*Concinet*, carmine et cantu celebrabit.—*Tunc procul este lupi*. This is a reference to the ordinary proclamation made by the crier at the celebration of the greater sacrifices, and the mysteries of Italy and Greece (*Æneid*, vi. 528): 'Procul o, procul este, profani . . . totoque abistite luco;' 'Ἐκὰς, ἑκὰς ἔστε, βέβηλοι, or δῶτις ἀλιτρός (Callim. H. ad Apoll. 2).

94. *Balba*.—Imperfect words, imitating the speech of his little grandson. Balbus, a family name in several gentes, was originally given to an ancestor having an impediment in his speech.

96. *Arboris antiquæ*.—Trees that stood in the centre of a *pagus*, or village; at the meeting of roads, *in triviis*; or, as the 'arbor terminalis' of estates or districts, were accounted sacred by all nations; e.g. the oak of Mamre, under which Abraham was said to have administered patriarchal justice, was centuries afterwards held in reverence by the Arabs. 'Religious feelings,' says Sir F. Palgrave (*English Commonwealth*, vol. i. p. 139), 'no less than motives of convenience, seem to have been the cause that the popular meetings were frequently called beneath the shade of ancient trees, the objects both of worship and veneration. The oak of Guernica, yet flourishing in verdant age, saw the states of Biscay assemble under its branches for more than a thousand years, and very many of the trysting-places of the English courts were marked, in like manner, by the oak, the beech, or the elm, the living monuments of nature surviving through many a generation of the human race.'

103. *Ferus ille*.—'He, lately rude with wine.'—*Idem sobrius*. 'As soon as he is sober.'—*Suæ und. puellæ*, and construe it with *ferus*.—*Mala mente*, insane = *ve-cordem*; *se vecordem fuisse jurabit*. Senec. de Ben. iii. 27: 'Et cum malam mentem habuisse se pridie jurasset;' and comp. Catullus, xl. 1: 'Quænam mala meus,' 'what madness is it!'

105. *Pace tua*.—The transition from a lover's quarrel to his own love, though abrupt, is by no means displeasing.—*Ars bona*. The archer's craft is good as Apollo, but not as Cupid, employs it.—*Nemesin*. Who this lady was is unknown: certainly she is a different person from Delia. Nemesis is introduced by Ovid in his elegy on the death of Tibullus (*Amor*. iii. 9. 53) as a recognized mistress of the deceased poet.

116. *Oppida victa*.—Pictures of the battles they had won, and of the cities they had taken, were borne before the chariot of the triumphing Imperator.

117. *Ipse gerens laurus* must be taken with *feret*; *miles lauro devinctus agresti* with *canet*.—*Messala meus*. My patron, the father Messala, who will exhibit *pia spectacula*, a tribute of *pietas*, 'affection,' to his distinguished son Messalinus.—*Plaudat . . . pater*. The presence of a father or brother, who had himself been honoured with a triumph, enhanced the popularity of the son or kinsman who attained similar honours. Thus, Q. Fabius Maximus Cunctator walked beside his son's triumphal car in B.C. 212; and L. Scipio Asiaticus was attended by his

brother, the great Africanus, in B.C. 189, when he triumphed 'de Rege Antiocho.'

120. *Soror*.—Diana.

ELEG. VIII.—2. *Exoriens . . . avis*. Two kinds of year were originally in use among the Romans; the sacerdotal year of ten, the civil of twelve months. March was the first month of the former, January of the latter. The sacerdotal year was ascribed to Romulus, the civil to Numa. Ovid, *Fast.* i. 27 foll.:

'Tempora digereret quum conditor urbis, in anno
Constituit menses quinque bis esse suo.
Scilicet arma magis quam sidera, Romule, noras,
Curaque finitimos vincere major erat.
At Numa nec Janum nec avitas præterit umbras,
Mensibus antiquis appositque duos.'

On the first day of March, *Martis Kalendæ*, was held the festival Matronalia, in honour of Juno, the goddess of married women, or of Lucina, who presided over births. On this occasion, husbands sent gifts to their wives, and offered up prayers for the continuance of happiness in their married life (Juven. Sat. ix. 53; Martial, Epigram v. 84).

3. *Certa . . . pompa*.—*Certa*, the presents were addressed to the persons for whom they were designed; *pompa*, they were carried to their destination either by trains of slaves, or by slaves in holiday attire. See Propertius, Eleg. iii. 14. 3:

'Ingenuus quisquam alterius dat munera servo
Ut promissa suæ verba ferat dominæ?
Et quærit totiens: 'Quænam nunc porticus illam
Integit?' et 'Campo quo movet illa pedes?'

And as the receivers of presents were not bound to be at home when the messengers called, the poet adds, '*Per vias . . . perque domos*,' with which comp. *Æneid*, ii. 364:

'Plurima *perque vias* sternuntur inertia passim
Corpora *perque domos*.'

6. *Seu mea, seu fallor*.—So Eleg. vi. 56:

'Perfida, sed, quamvis perfida, cara tamen.'

9-18. *Lutea . . . color*.—These verses contain a pretty accurate description of an ancient book, which was a roll of papyrus, or parchment, wound round a staff. To protect the roll (*libellum*) from injury, the book was enclosed in a parchment wrapper (*membrana*), which was stained either with a scarlet dye—whence Martial, Epigram. x. 93, calls the cover '*purpurea toga*'—or with the yellow of the woad, lutum (*lutea*); from the sap of *cedrus*, properly oxy-cedrus, or the juniper, was also extracted a yellow stain for book-covers (Ovid, *Trist.* iii. 1. 13: 'Quod neque sum *cedro flavus nec pumice levis*'; whence, also, Horace calls poems worthy of preservation: '*Carmina linenda cedro*' (A. P. 332).—*Pumex*. (See Horace, Epist. i. 20. 2.) The outer parchment was polished with pumice-stone, and dyed black.—*Canas . . . comas*. The rough white edges.—*Tenuis chartæ*. These words indicate the fine paper on which the

verses addressed to Neæra were written. The best paper at that time was named after Augustus; the second best after his wife, Livia; a third sort, originally the best, was called 'hieratica,' because it was once appropriated to religious books (Sharpe's Hist. of Egypt, ch. xi. p. 375, 2nd ed.). The title of the book, in this instance, 'Albii Carmen,' was written on a strip of papyrus in bright red letters, and gummed on the cover, or sometimes, as is seen in the paintings at Herculaneum, was suspended from it by strings, as seals were formerly attached to indentures and other legal documents. The staff on which the book was rolled (*volumen*) usually projected beyond the edges (*geminas frontes*), and was ornamented with balls or bosses, *cornua*, or *umbilici*.

15. *Per, vos*.—The order is, 'Oro vos [Phœbum et Musas], auctores hujus carminis, per Castal. umb. Pier. que lacus.'—*Umbra Castaliam*. The shadow of the wood that embosoms the Castalian spring on Mount Parnassus.—*Pierios lacus*. Hippocrene, Aganippe, etc.

20. *Minor*.—Und. *cura*. 'Whether her love for me be lessened, or quite extinct.'—*Toto pectore deciderim*. Comp. Propertius to Cynthia (Eleg. i. 11. 5, 6):

'Equis in extremo restat amore locus?
An te nescio-quis simulatis ignibus hostis
Sustulit e nostris, Cynthia, carminibus.'

21. *Meritam*.—'And well she deserves *salutari*.'—*Submisso sono*. 'And whisper this message in her ear.'

23. *Vir quondam*.—In expectation.

28. *Dittis aqua*.—'Death alone shall deprive me of the hope of this name of husband.'

ELEG. IX. This elegy is addressed to Neæra after her departure from Rome, and describes the pain inflicted on Tibullus by her absence.

4. *Erepta conjuge*.—Wife only in expectation. Virgil calls Hermione the wife of Orestes, though she had been only betrothed to him (*Æneid*, iii. 330):

'Ast illum, ereptas magno inflammatus amore
Conjugis.'

i.e. 'Quam sperabat conjugem,' Serv. ad loc. Comp. id. *Ecl.* viii. 18; and, in like manner, 'mariti,' *Æneid*, iv. 35, 'non qui erant, sed qui ease cupiebant.'

7. 'Nor am I ashamed to confess that there has sprung up in me weariness of a life marked by so many misfortunes.'

9. *Umbra*.—The Romans, in the time of Tibullus, held very faint convictions of the existence of the soul, when dismissed from the body. The earthly corpse they believed to be destroyed by the funeral fire, yet they fancied a continued bodily existence in another world. Dr. Donaldson (*Varronianus*, p. 304) remarks, 'The practical tendency of the Roman mind made them regard all 'realities as necessarily palpable.' Homer (*Iliad*, xxiii. 103) thus expresses the uncertainty on the subject of spirits which was common to both Greeks and Romans:

ὦ πόποι, ἦ δά τις ἐστὶ καὶ εἰν Ἀἴδαο δόμοισι
Ψυχὴ καὶ εἰδωλόν, ἀτὰρ φρένες οὐκ ἐνὶ πᾶμπαν.

Comp. Propert. Eleg. v. 7 :

‘Sunt aliquid manes; letum non omnia finit
Luridaque evictos effugit umbra rogos.’

And Juven. Sat. ii. 149.

10–26. The following extract from Adams’s ‘Roman Antiquities’ will explain the allusions in these verses:—‘When the pile was burnt down, the fire was extinguished, and the embers soaked with wine (*annoso Lyæo*, 19); the bones were gathered by the nearest relations, in loose robes, and sometimes with bare feet. The bones and ashes, besprinkled with the richest perfumes, and wrapped in dry linen (*carbascis velis*) were then put into the vessel called *urna*, made of earth, brass, marble, silver, or gold, according to the rank of the deceased; and this was solemnly deposited in the sepulchre—whence ‘componere’ (*componi*, 26) signifies to bury, to shut up, to end. On the monument was inscribed the name of the person interred, his character, and sometimes the cause of his death.’

28. *Celebri fronte*.—On a tablet visible to passers-by; whence the usual address of ‘Siste Viator.’

30. *Causa perire*, a Græcism = *causa pereundi*.—*Lygdamus*. In this word there may be an allusion to the Gentile name of Tibullus, viz. *Albius*, the white. *Lygdos* is a white stone. ‘*Lygdinus lapis . . . candoris eximii*’ (Plin. N. H. xxxvi. 8, § 13).

ELEG. X. This elegy is also addressed to Neæra during absence.

4. *Domo* answers to the French *hôtel*, the abode of a rich or noble family. Catull. lxi. 156: ‘En tibi domus ut potens, et beata viri tui.’

9. *Præmensæ*.—‘Portioned out at my birth by the Fates.’

10. *Nudus . . . rate*.—See Proper. iv. 5. 13:

‘Haud ullus portabis opes Acherontis ad undas:
Nudus ab inferna, stulte, vehere rate.’

13. *Phrygiis . . . Tænare . . . Caryste*.—*Synnada*, a town of Phrygia Salutaris, was celebrated for a beautiful kind of marble, furnished by the neighbouring quarries of Docimæa (*Docimites lapis*). The marble was of a light colour, variegated with purple spots or veins (Plin. N. H. xxxv. 1). *Tænarum*, now Cape *Matapan*, was the southernmost point of Laconia and Europe. The marble from its quarries is described by Pliny (N. H. xxxvi. 18, § 29) as black, though others (*e.g.* Sextus Empiricus, i. 30) say it was yellow in the mass, white when broken to pieces. The *Carystian* marble came from *Carystus*, a town in the island of Eubœa. It was in much request at Rome. It was a green stone with white circles, the modern *cipolino*.

15. *Et nemora . . . lucos*.—Shrubs and small trees were often planted round the *impluvium*, or unroofed court in front of a Roman house. See Horace, Carm. iii. 10. 5: ‘*Nemus, inter pulchra satum tecta*,’ and Epist. i. 10. 22: ‘*Inter varias nutritur silva columnas*,’ and also around the *peristylum*, an open space at the back of it, surrounded by colonnades.

21. *Mentes curæque, curæ mentis humanæ*. Comp. Ovid, Metam. x. 368:

‘Curasque et pectora somnus
Solverat.’

22. *Tempora*.—The conditions and seasons of life.

29. *Lydius amnis*.—The river Pactolus, which in ancient times, though not in the age of Tibullus, carried in its ooze considerable portions of gold-dust, whence it was called Chrysorrhoas. Soph. Philoct. 393: Τὸν μέγαν Πакτωλὸν εὐχρυσον.

38. *Dives*.—Orcus, or Pluto, is denominated rich because all the rich men of the earth become his victims.—*Ignava*, sluggish, stagnant.

ΕΛΕΓ. XI. This elegy is addressed to some friends of Tibullus who had gone to the baths of Etruria, while he was detained at home by a fever.

1. *Etruscis fontibus unda*.—The baths and mineral springs of Etruria, both hot and cold, were numerous and much frequented by the Romans. Dionysius Halic. (i. 37) thus describes their medicinal virtues: Ἐχει δὲ ἡ γῆ καὶ νάματα θερμῶν ὁδάτων ἐν πολλοῖς εὐρημένα χωρίοις λουτρὰ παρασχεῖν ἥδιστα καὶ νόσους ἰσάσθαι χρόνιους ἁρίστα. Comp. Strab. v. p. 347. Among the more celebrated of these watering-places were the Aquæ Cæretanæ; Clusinæ, cold springs (Horace, Epist. i. 15. 8); Pisanæ; Taurianæ (Rutilius, Itiner. i. 250).

2. *Æstivum Canem*.—The Dog-star rises on the 22nd of May, from which period until the autumn the Etruscan baths were reputed unwholesome. Antonius Musa, the celebrated physician of Augustus, seems to have considered Baiæ as unhealthy, and to have sent his patients to the cold baths of Etruria (τὰ Ἀλβουλα, Strab. v. 3) in preference. About the time when Tibullus was writing, Marcellus, the nephew and son-in-law of Augustus, died at Baiæ (Dion, liii. 30), and the place became for a time unpopular. Martial (Epig. iv. 57. 5) says that it was unendurable during the summer. 'Maxima Baiarum' is obscure, probably corrupt. The construction seems to be: 'unda maxima Baiarum vos detinet.'—*Lymphis sacris*. Each stream and fountain had its tutelary deity.—*Laudanda* . . . *Deæ*. The Bona Dea of the Romans, whose rites it was forbidden men to behold. The 1st of May was her festival, and the anniversary of the dedication of her temple on the Aventine (Ovid, Fast. v. 148 foll.). She was worshipped by the Roman matrons in the house of the Chief Pontiff, and it was accounted most sacrilegious in Clodius to have intruded himself upon her mysteries (Plutarch, Cæsar, c. 9).

12. *Nec facta nefanda*, no secret crimes.—*Sollicitant*. Sollicitum red-
dunt cor meum.—*Lasere*. 'Changed the colour of,' as winter changes the colour of foliage. Ovid, iii. Art. Am. 204:

'Pallescent frondes, quas nova læsit hyems.'

Tibullus alleges a double plea against a sentence of death ('Persephone nigram denuntiat horam,' v. 5): 'I have been no murderer, nor blasphemer of the gods. . . . Neither am I so advanced in years as to render death's approach a natural event. My hair is yet dark, my step firm. I was born in such a year, B.C. 43, when Hirtius and Pansa, the consuls, fell before the walls of Mutina. Why pluck the unripe grape, or rob the tree of its crude fruit with injurious hand? It will be time by-and-by to behold the Elysian Fields,' etc.—*Referam pueris*. Comp. Eleg. i. 10. 44:

'Liceatque caput candescere canis
Temporis et prisca facta referre senem.'

28. *Ter quinos*.—In Roman reckoning, fourteen days: he was, therefore, suffering from a twenty-one days' fever.—*Celebranturque*. 'With many others, are now visiting.'

30. *Facilis . . . lenta*.—'The yielding wave, with pliant arm.'

32. *Fuisse*.—The ancients avoided naming death, as a word of ill omen: hence, when Cicero announced to the people that the confederates of Catiline were dead, he used the term '*vixerunt*,' 'they have ceased to live.'—*Nigras pecudes*. Black cattle were the proper victims to the under-earth deities.

NOTES ON PROPERTIUS.

ELEG. I. From verse 7 of the next Elegy it appears that the Gallus who is here supposed to address a flying comrade, was a kinsman (*propinquus*) of Propertius.

1. *Consortem . . . casum*.—‘A lot similar to mine,’ viz. death at the hand of a pursuer or a bandit.

2. *Etruscis . . . aggeribus*.—The walls of Perugia (Perugia), where Lucius Antonius defended himself against the three armies of Octavius, Agrippa, and Salvidienus, in B.C. 41. Famine, so severe as to be commemorated long after as the ‘Perusina famines,’ compelled Antonius to surrender. But though his own life, and the lives of the principal Roman nobles on his side were spared, the town itself was given up to plunder, its principal citizens were put to death, and finally Perugia itself, by accidental conflagration, was burnt down, B.C. 40. It was restored and repopled by Augustus, and became again, by virtue of its strong position, and of its convenience as the border town between Umbria and Etruria, an important place, as numerous inscriptions attest. The modern Perugia contains 15,000 inhabitants, and is the capital of a province of the Roman States. Gallus had been one of the garrison during the siege, and may have escaped when L. Antonius attempted unsuccessfully to break through the Roman lines.

3. *Quid . . . torques*.—Quid torques lumina turgentia (fletu, lacrymis) ad nostrum gemitum.

4. *Pars ego . . . militia*.—‘Late I was your comrade.’

5. *Sic te servato*.—‘May you escape, and your parents rejoice; and may my sister learn my fate (*acta*) from your tears;’ implying, ‘My parents will never welcome me again: my sister, if you escape not, will never know how and where I fell.’

7. *Per medios* = inter medios.—Propertius uses *per* for *inter* in, among others, the following passages. Eleg. iv. l. 4:

‘Itala *per* Graios orgia ferre choros.’

v. 4. 20:

‘Pictaque *per* flavas arma levare iugas.’

8. *Ignotas . . . manus*.—The hands of banditti.

10. *Montibus . . . Etruscis*.—‘My bones are scattered over the mountain passes, not mingled with the bones of those who fell in battle.’

ELRG. II.—2. *Semper*. Tullus had often repeated the question,
'Qualis et unde genus, qui sint mihi, Tulle, Penates?'

3. *Patria*.—'Of your own countrymen, who were slain and buried at Perugia.'

4. *Duris temporibus*.—The evil times of the civil war, B.C. 40–41.

6. *Sit mihi*.—Sit mihi dolor præsertim propter te, pulvis Etrusca,' i.e. 'terra Etrusca,' where the bones of my kinsman Gallus are bleached in the wind and sun, unburied: 'tu nullo miseri contegis ossa solo.'

9. *Umbria*.—A very large portion of Umbria is mountainous; whence it is called by Martial, Epig. iv. 10, 'montana Umbria;' but on the west the highlands terminate abruptly on the edge of a broad plain, which extends from the neighbourhood of Spoleto to Perugia: hence Propertius writes, 'Proxima contingens Umbria campo,' hills abutting on the campaign (*supposito*) beneath it. The birth-place of Propertius was probably Asisium (*Assisi*) in the vicinity of the Clitumnus and Mevania. Many of the Umbrian, as well as the Etruscan towns, were built on rocky eminences (Eleg. v. l. 65: 'Scandentes si quis cernet de vallibus arces;' and *ib.* 125: 'Scandentesque Asis consurgit vertice murus'). Comp. Virgil, Georg. ii. 156: 'Tot congesta manu præruptis oppida saxis;' and Macaulay's Ballad of 'Horatius.'

'From many a lonely hamlet,
Which, hid by beech and pine,
Like an eagle's nest, hangs on the crest
Of purple Apennine.'

Uberibus.—'Well irrigated by streams flowing down from the hills.' The name of Umbria is sometimes derived from *ὕβρις*, a land well watered and liable to rain; and Mevania, in the neighbourhood of Propertius's birth-place, was called the moist Mevania, 'nebulosa' (Eleg. iv. l. 123).

ELRG. III. Mæcenas appears to have been urging Propertius to treat of some higher theme than Love. He pleads inability to deal with wars of gods or men, old or recent, and says (v. 44) that every poet should keep to the path marked out for him by his proper temperament or genius.

2. *Mollis . . . liber*.—A poem of gentle mood, i.e. on Love.—*In ora*. To the lips and tongues of men; like 'virum volitare per ora,' Georg. iii. 9.

3. *Calliope*, the muse of Epic poetry.—*Cantat*, 'dictates.'

5. *Sive*.—Supply 'vidi' from v. 7.—*Cos* . . . *coccis*. From the silk produced by the looms of Cos, an island in the Myrtoan sea, were woven the light transparent dresses called *Coæ vestes*, and which are mentioned by nearly all the Augustan poets. They were often dyed with the fine purple, also a product of the island, and adorned with stripes of gold tissue. *Coccis*, from *coccum*, is a dye extracted from an insect that breeds on the *Quercus coccifera*, or Kermes oak, and it rivalled in the brilliancy of its tints the Tyrian scarlet, which was derived from the Murex and *Helix ianthina*. Martial (Epig. iv. 28) combines both Coan and Tyrian dyes. In this passage *coccis* is the stola dyed with *coccum*. Propertius frequently refers to his mistress's splendid appearance (*fulgentem*) in this dress; e. g. i. 2. 2; ii. 3. 15, etc. etc.

10. *Faciles*.—Pliant, skilful.

12. *Causas*.—Sc. canendi.

15. *Tantum*.—Sc. ingenium. 'Had fortune assigned me so high a vein of verse that I could "sing of old great houses and fights fought long ago," I should not have chosen for my theme wars of gods and giants, or tales of Thebes and Troy, but I should have sung of Cæsar's exploits and your share in them, O Mæcenæus.'—*Heroes manus*, bands of heroes. Sc. copias heroum.

18. *Impositum*.—Agrees with 'montem,' implied in 'Ossam.' Ossa, Olympus, and Pelion, are usually combined in passages alluding to the wars of the Titans with the gods: e. g. Ovid, *Fast.* i. 307: 'Sic petitur cœlum non ut ferat Ossan Olympus.' 'Summaque Peliacus sidera tangat apex,' iii. 441. Comp. Virgil, *Georg.* i. 280; *Odyss.* xi. 314. The geographical relation of these mountains was—Ossa is separated from Olympus by the vale of Tempe, and Pelion rises to the south of Ossa. Ossa is conical in form, and has only one summit; Olympus has a broad summit and precipitous sides and spurs. Pelion has an extended ridge, and two summits with a hollow space between them, so as to give it in some respects the appearance of a saddle-backed mountain.

19. *Nomen Homeri*.—Whence, i.e. from the war of Troy, Πέργαμα Τροίης, Homer derived his fame.—*Bina vada*. The sea on either side of Mount Athos, which Xerxes joined by cutting a canal through its base. Herod. vii. 21.

22. *Cimbrorum . . . Mart.*—The Cimbri invaded Italy in B.C. 101, and were defeated by Marius at Vercellæ in the summer of that year.—*Benefacta*. Perhaps in this word is implied a contrast between the services of Marius as a soldier, and the mischief he did as a politician, to the commonwealth. By his victories over the Cimbri and Teutones he rolled back for three centuries the tide of northern immigration from Italy and the civilized world.

25. *Mutinam*.—By breaking up the siege of Mutina, Octavius rescued Decimus Brutus and the republican party from M. Antonius, and then by joining his forces to those of the Cæsarians, Lepidus, Antonius, etc., he crushed the faction of Brutus and Cassius.—*Civilia busta*. Philippi, where so many of the noblest citizens of Rome were slain and buried. So '*patriæ sepulcra*,' *supra*, ii. 3.—*Classica bella*. 'Naval wars.' The allusion is to the final defeat of Sextus Pompeius by Augustus, off the coast of Sicily, B.C. 36.

27. *Eversos focus, etc.*—The siege of Perugia. See note on *Eleg.* I. 2. *supra*.

28. *Phari*.—The Pharos was the celebrated light-house of Alexandria. Originally Pharos was the name of a long narrow island fronting the port of that city. Ptolemy Soter, the first king of the Ptolemæan dynasty, B.C. 320–19, joined the island to the mainland by a stone mole nearly three-quarters of a mile long, called the Heptastadium, of which the light-house formed the northern extremity.—*Tractus in urbem*. An image of the Nile in chains seems to have been carried before the triumphal car of Augustus, after his capture of Alexandria in B.C. 29. Comp. Ovid, *Fast.* i. 286: 'Tradiderat famulas jam tibi Nilus aquas.'—*Septem aquis*. Septem ostia Nili.

32. *Sacra . . . via*.—The 'Sacred Way' formed a portion of the road along which the triumphal processions at Rome proceeded from the Porta

Triumphalis to the Capitol. The name *Sacra* was, however, derived from the religious purposes to which the *Via* was applied. By it the augurs descended from the arx, when, after observing the heavens, they proceeded to inaugurate anything in the city below. Up this road also sacrifices were borne to the arx.—*Actia rostra*. The beaks of the ships destroyed in the battle of Actium, or, more probably, representations of them, were carried (*currere*) at the triumph of Augustus.—*Caput*. 'Faithful stay and prop of the state in peace or war.' 'Caput' (*pars pro toto*) is a man, a person, even an animal. Horace, Carm. i. 24. 1: 'Quis desiderio sit pudor aut modus Tam cari capitis,' i. e. Quintilius Varus. 'Siquidem hoc vivet caput,' sc. 'ego,' Plaut. Pseudol. ii. 4. 33.

35. *Theseus*.—The poet now passes to striking examples of ancient friendship, e. g. Theseus and Pirithous, Achilles and Patroclus, insinuating a compliment to the illustrious friends Augustus and Mæcenas.

37. *Phlegræos*, sc. *campos*.—The headland of Pallene in Chalcidice, where the gods and Titans fought.—*Angusto pectore*. Callimachus had not breath enough for heroic themes, neither have I, his disciple and imitator. See Eleg. iv. 1. 1; v. 1. 64. Comp. Eleg. iv. 1. 59:

'Hei mihi, quod nostro parvus in ore sonus,
Sed tamen exiguo quodcumque e pectore rivi
Fluxerit, etc.'

39. *Versu* (here and v. 64) is the dative case, contracted from *versui*; *versus*, *versuis*, -*ûs*; -*ui*, *û*. So *manu*, Eleg. i. 11, 12; Tacit. Ann. iii. 30, vi. 23.—*Duro*. Epic, contrasted with elegiac (*mollis*) verse. *Mollis liber*, supra, 2. So *tristis* and *lenis* are put in opposition to each other, Eleg. i. 9, 12:

'Carmina mansuetus *lenia* querit Amor.
I, quæso, et *tristes* istos compone libellos.'

40. *Condere*.—To store up, to trace back and deposit Cæsar's name among his Trojan ancestors.

49. *Tarda crura*.—The lingering wound of Philoctetes. Machaon was one of the surgeons who accompanied the Greeks to Troy.—*Cheiron*, wisest and most just of all the Centaurs (Il. xi. 831), was skilled in many arts, in medicine among them.—*Deus Epidaurius*. Æsculapius. The restoration of Androgeus, son of Minos, is mentioned by Propertius alone. Æschylus (Agam. 990) says that he revived Hippolytus, with whom Ovid, Fast. vi. 759, agrees, and that Æsculapius was struck by Zeus with thunder for his skill.

'Jupiter exemplum veritus direxit in illum
Fulmina qui nimis moverat artis opem.'

For Androgeon and his worship in Attica, see note on Catullus, *supra*, s. v.—*Myrs juvenis*. Telephus, wounded by the spear of Achilles, was cured by the rust of it. Hence incurable wounds are called proverbially *Τηλέφεια τραύματα* (Paul. Ægin. iv. 46).

55. 'The man who can cure *me* of love will find nothing else impossible, he can put apples in the hand of Tantalus, fill the urns of the Danaïdes, unbind Prometheus,' etc.

61. *Verba*.—‘Herba valet’ is read in some editions; but comp. Horace, *Epist.* i. 1. 34:

‘Sunt *verba* et voces quibus hunc lenire dolorem
Possis;’

and Euripides, *Hippol.* 478: *ἑλὼν δ' ἐπαῖδα καὶ λόγῳ θελακτήριον*. *Verba*, charms.—*Nocturna Cytæis*. Medea, so called from *Kύρη*, or *Kurata*, a town of Colchia. Charms were uttered, herbs gathered (*nocte*) by moonlight.—*Perimede* was daughter of Æolus, king of Thessaly, a country famous for witchcraft. See Apuleius, *Metamorph.* i.

64. *Unde tamen*.—‘And yet from some cause they do come; the way to cure these evils is dark. The patient is not sick; no doctors will help him: the seasons, or tainted air, hurt him not; yet he goes out for a walk, and drops down dead. Whatever love be, it cannot be guarded against.’

71. *Spes invidiosa juventæ*.—‘Admired, and therefore envied, member of the youth of Rome.’ A Roman juvenis might be of any age from twenty-five to forty-five. As Mæcenas prided himself on his equestrian rank (*Tac. Ann.* vi. 11; *Propert.* iv. 9. 1), and as the Equites were called *juvenes*, the allusion may be to ‘Mæcenas, equitum decus’ (*Horace, Od.* iii. 16. 20).

74. *Esseda*.—Strictly a Celtic war-chariot, but applied to some modification of it used by Romans of rank.—*Britanna*, for ‘Britannic

ELEG. IV.—5. *Fenestras*. Not windows, in our sense of the word, for the Romans did not, in the Augustan age, employ glass or talc for glazing, but shutters, like our *louvre* blinds, admitting the air, but concealing from the view of by-passers and opposite neighbours the inmates of the house.—*Rixa*. Lovers of Cynthia quarrelling with one another in the street.—*Clamata*. Called upon; serenaded by them. Comp. Horace’s Ode to Lydia (i. 20). ‘*Parcius junctas quatiant fenestras*.’

9. *Ludi*.—Theatrales. See Ovid, *Ars Am.* i. 97: ‘*Ruit in celebres cultissima femina ludos*.’—*Fana*. The temples were frequently places for assignations.

13. *Rara . . . tura*.—‘Your offerings will be few in the country; whereas at Rome you will frequently be making pretexts for going to a Fanum.’

17. I cease to be Venus’s liegeman, ‘pono vota Veneri;’ I become Diana’s servant, ‘suscipio sacra.’—*Reddere pinu* (dative) *cornua*. Hang up the spoils of the chase (horns and heads of beasts) on the pine-tree.

25. *Clitumnus*, a small river of Umbria, celebrated for the clearness of its waters and the beauty of the cattle that were reared in the adjoining pastures. *Virg. Georg.* i. 146-7. The oxen were commonly believed to derive their white colour from the purity of the river-water.—*Abkist boves*. Washes the oxen which it has made white.

27. *Conabere*.—Often as you shall form any plan for amusement.

31. ‘Neither lonely woods nor wandering streams will keep me from having your name constantly on my tongue, and take care that no one wrong me in my absence;’ i.e. by winning from me your affection.

ELEG. V. Propertius, in a fictitious dream, warns Cynthia against undertaking a voyage as she proposed; but concludes by resolving to follow her, should she persist in her purpose.

5. *Qualem Hellen*.—‘I saw you like another Hellen,’ *te talem vidi qualem*.

7. *Tuum nomen*.—‘I dreaded lest, as Hella, drowned in passing the straits between Europe and Asia, gave her name to the Hellespont, so you might confer yours on a portion of the sea, henceforward to be called Mare Cynthiaoum.’ It is a delicate compliment from a learned poet.

9. *Quæ . . . excepi*.—*Quæ* [vota] *excepi* [suscepi].—*Jam*. Next after Neptune, and the twin brethren, Pollux and Castor (*ἀργεῖναιροι*). See note on Catullus, vii. 59; Pollucis, p. 140. ‘I cried to thee, O Leucothea!’

15. *Ob invidiam* = *præ invidia*.

18. *Arioniam lyram*.—‘Arion playing on his lyre.’

22. *Potens*.—Lord of my love.—Potens in arte amatoria.

25. *Beatos*.—Wealthy men, fortune’s favourites.

28. *Qui dare multa*, etc.—Rich wooers have many mistresses, and are constant to no one of them.

33. *Tabula una*.—A single plank shall suffice for our common couch.—*Componere*, rock us to sleep.

39. *Duo litora*.—The Symplegades. It was the law of this mythic pass that the floating rocks closed whensoever any living thing passed between them, and then recoiled for a moment. In order to afford a passage for the ship Argo, —*rudis*, inexperienced in navigation, then on a virgin voyage,—when it approached these dangerous barriers a dove was let fly, which cleared the strait and saved the ship from collision (Apollon. Rhod. ii. 562).

41. *Tantum non*.—Provided only that I keep you in sight, lightning may strike the ship, and the waves wash us on the shore; and even there, if but a little earth cover you, I shall be content to lie unburied on the strand.—*Neptunus . . . Boreas*. ‘Neither sea nor winds will harm a pair of lovers.’

ELÉG. VI. This Elegy is entitled in some of the older editions, and in most of the MSS. of Propertius, “Somnium Propertii.” It is, however, more of an allegory than a vision.

2. *Bellerophonteï equi*.—Pegasus.—*Humor*. The fountain Hippocrene, which sprang from Mount Helicon at a stroke of the hoof of Pegasus, the winged horse of Bellerophon.

4. *Hiscere posse*.—These infinitives depend on ‘visus erat,’ v. 1.

5. *Magnis fontibus*.—The springs of Epic song.—*Admoram*. I had already essayed to drink, i. e. I had already attempted to write historical poems, such as those which follow the present Elegy, VII. foll.

6. *Pater Ennius*.—‘Pater’ generally accompanies the proper name of the father and founder of the Græco-Roman literature: e. g. ‘Ennius ipse pater’ (Horace, Epist. i. 19. 7). He was born at Rudia, in Calabria, B.C. 239. His great historical poem was called “*Annales*.”—*Curios*, for Curiatius.—*Horatia pila*. “The word Hor-atius is derived from the old Latin word, *hir*, a hand, and is therefore a longer form of Hir-tius, just as Curiatius is of Cur-tius. The fight between the Horatii and Curatii probably refers to a contest between the Curiatii (*κοῦρηται*), ‘men of the curia, and wielders of the spear, or wearers of the helmet,’ and the Hōrātii (*χερσῖται*), ‘handicraftsmen,’ i. e. the lower order, in which contest, as usual, the latter succeeded in maintaining their just rights’ (Donaldson’s Varroianus, ch. 1. § 19).—*Æmilia rate*. “The allusion is to the defeat of Demetrius, governor of the island of Pharos, in the Adriatic, by

Lucius Æmilius Paulus, the Consul, B.C. 219." See Mr. Paley's note *ad loc.*

9. *Moras Fabii*.—Q. Fabius Maximus, surnamed from his caution in avoiding a battle with Hannibal, 'Cunctator,' and who is commemorated by Ennius, in his *Annales*, as 'Unus qui nobis cunctando restituit rem.'—*Lares*. *Lares Tutani*—tutores. See Varro, *ap. Non.*:

'Noctu Hannibalis cum fugavi exercitum
Tutani: hoc Tutani Romæ nuncupor.'

12. *Jovem*.—Arcem Capitolinam Jovi sacram.

27. *Adflxis lapillis*.—Shell and stone work of a grotto. So *operosa antra*, iv. 2. 11.—*Pumicibus*. Volcanic rocks generally. 'The pumice-stone proper,' says Mr. Paley, 'occurs only in isolated pieces (boulders), and stratified beds.'—*Tympana*. Tabors, which, moved by the wind, rattled against one another. Musical instruments were often suspended on trees in honour of the rural deities. Virgil, *Eclog.* vii. 24, 'Sacra pendebat fistula pinu.' Tibull. *Eleg.* ii. 5. 29:

'Pendebatque vagi pastoris in arbore votum
Garrula silvestri fistula sacra deo.'

29. *Ergo* = *deinde*. A very unusual sense of the word.

31. *Mea turba*.—Comp. Ovid, *Art. Amat.* in fine:

'Ut quondam juvenes, ita nunc, mea turba, puellæ
Inscribant spoliis, Naso magister erat.'

Mea turba = *deliciæ meæ*.—*Gorgoneo lacu*. The fountain Hippocrene. Pegasus sprang from the Gorgon Medusa, whence Ovid (*Fast.* v. 7) terms him 'Medusæus equus.'—*Punica rostra*. Rose-coloured beaks. Doves drinking out of a basin occur frequently in ancient sculpture, gems, etc.

35. *In thyrsos*.—The crown for dithyrambic authors.—*Carmina nervis*. Epic songs for the harp: lyrical for the lyre.—*Rosas*, for the elegiac bard.

39. *Contentus*, *sc. sorte tua*.—*Cynis*. Swans drew the car of Venus, and were accordingly appropriate to an erotic poet. Comp. Ovid, *Art. Amat.* iii. 809:

'Lusus habet finem; cynis descendere tempus
Duxerunt collo qui juga nostra suo.'

41. *Nil*, for *non*. 'Let it not be your business.'—*Præconia classica*. The praises of naval battles. So 'classica bella,' ii. 1. 28. The victories of Augustus over Sext. Pompeius and Antonius had rendered his triumphs by sea a favourite theme with contemporary poets.

42. *Anionum nemus*.—Comp. Aristoph. *Frogs*, 1300: *λειμώνι Μουσῶν* *λεπών*, the sacred grove of the Muses with the barbarous tumult of war.

43. *Quibus in campis*.—The Raudian plains, near Vercellæ, where Marius destroyed the Cimbrian host in B.C. 102-1.—*Suevo sanguine Rhemus*. This is an allusion to the defeat of Ariovistus, king of the Suevi, by Julius Cæsar, B.C. 58. 'Quo, derived from the preceding *quibus*, must be understood before *vectet*' (Paley, *ad loc.*).

49. *Clausas excantare puellas*.—To sing them out of the chambers in which they are locked up.

52. *Philetea aqua*.—The spring from which Philetas of Cos, one of the Greek models of Propertius, derived his inspiration. Comp. Eleg. iv. 1. 1:

‘Callimachi Manes et Coi sacra Philetæ
In vestrum, quæso, me sinite ire nemus.’

ELEG. VII. The poems in which Propertius treated of the early history of Rome, though placed last in his collected writings, were probably among his earlier compositions. The language, though often very beautiful and always vigorous, is less correct and polished than that of the Elegies addressed to Cynthia. The versification, also, is less harmonious, and the employment of long words at the close of the pentameters is more agreeable to Greek than to Roman usage, and indicates that the youthful poet still felt himself in bondage to his Alexandrian models. Callimachus wrote a poem in four books called *Altra*, or the causes of various mythical stories, religious ceremonies, and ancient customs. This may have been the pattern of Propertius in the following poems. His design of putting into verse the principal heroes and events commemorated in the Roman calendar was more fully executed by Ovid in his *Fasti*.

1. *Qua maxima Roma est*.—Comp. Ovid, *Fast.* iii. 71:

‘Jam modo qua fuerant silvæ pecorumque recessus
Urbs erat.’

Perhaps Varro furnished the original form to both poets:

‘Hic ubi nunc est Romæ montium demissior
Infirmus locus.’

3. *Navæ* . . . *Phæbo*.—Augustus, among many other monuments of his victory over Antonius and Cleopatra at Actium, B.C. 31, built in the Roman forum a temple to Apollo, the front of which was decorated with the prows of the Egyptian galleys, his prizes. Comp. Ovid, *Art. Amat.* iii. 119.—*Palatia* = mons Palatinus. So *pecorosa palatia montes*, v. 9. 3.

5. *Fictilibus deis*.—Images of terra-cotta, the work of Etruscan potters. ‘These temples, now glittering with gold, and adorned with marble, in days of old sprang up in woods, were built of green turf, and thatched with boughs to shelter gods of clay.’ So Ovid, *Fast.* i. 203: ‘Frondibus ornabant quæ nunc capitolia gemmis.’—*Casa*, the shrine; ‘*casa Romuli*’ (Plutarch, *Romul.* 20). ‘*Casa*’ is again used for ‘*sacellum*,’ v. 9. 28.—*Tarpeiusque pater*. Once merely the tutelary deity of the Tarpeian Hill, afterwards Jupiter Capitolinus (*Æneid*, viii. 347; Ovid, *Fast.* i. 201).—*Nuda de rupe*. The hill, as yet unbuilt upon.

8. *Tiberis advena*.—The visiting (‘*adveniens*’) river. The epithet is given to the Tiber by Ovid, *Fast.* ii. 68; iii. 524; to the Nile, *ib.* v. 268; to the Ocean, by Valerius Flaccus, *Argon.* i. 588. A river, ‘wandering at its own sweet will,’ advances to or recedes from places on its banks, like a traveller or a guest coming and departing.—*Bubus*. Herds of cattle alone were there to greet the ‘*Tiber adveniens*.’ The spot here alluded to is the Ox-market of Rome, Forum Boarium. It stood on the site of the old Velabrum, in a swamp between the Tiber and the Palatine Hill.—*Domus Remi* is the same with ‘*casa Romuli*,’ and the ‘*tugurium Faus-tuli*.’ This hut was burnt twice during the reign of Augustus (Dion.

Cass. xlviii. 43; liv. 29).—*Unus . . . focus*. 'A single hearth the brothers' mighty realm.'

11. *Prætexto* for 'prætextato,' 'prætexta induto Senatu.' We have a similar contraction already in 'esseda Britanna' for 'Britannica'; and Propertius uses 'Liburna' for 'Liburnica,' iv. 11. 44; 'Pelasga' for 'Pelagica,' iii. 20. 11; 'Inda' for 'Indica,' iv. 13. 5.—*Curia quas nunc nitet*. A new Senate-house had been built by Augustus in place of the old Curia Hostilia.—*Pellitos patres*. Senators clad in the leathern jerkin of a shepherd. Claudian (Bell. Getic. 481) speaks of the 'pellita Getarum Curia.'

13. *Buccina*, the herdsman's horn.—*Centum illi*. The original heads (decuriones, or wardens) of the ten decuriæ, or guilds, of the Ramnes of Romulus.

15. *Theatro*.—Probably the theatre which Augustus built, inscribing on it, indeed, the name of his nephew and son-in-law, Marcellus (Tacit. Ann. iii. 64; Sueton. August. 29).—*Vela*. The awning which sheltered the spectators from the glare and heat of the sun, or from rain. Comp. Eleg. iv. 18. 13, where *fluitantia* represents *sinuosa* in this passage; and Ovid, Art. Amat. i. 103:

'Tunc neque marmoreo pendebant vela theatro,
Nec fuerant liquido pulpita rubra croco.'

16. *Crocos*.—Saffron-water was sprinkled on the stage to cool the air and refresh the spectators by its odour (Ovid, Fast. i. 342).—*Externos divos*. Isis, Cybele, etc.—*Pendula* signifies the suspense or attention of awe-stricken worshippers: '*tremere pendula, trepidaret suspensa*' (Paley, ad loc.).

19. *Annuaque . . . celebrare*.—Supply 'at tunc cura fuit.'—*Accenso feno*. Running through the smoke and blaze of lighted hay was regarded as expiatory and purifying. A full account of the ceremonies of the Palilia is given by Ovid, Fast. iv. 721–857, and in Smith's 'Dictionary of Antiquities,' s.v.

21. *Coronatis asellis*.—Comp. Ovid, Fast. vi. 311. It was usual, on festivals and holidays, to put garlands on such animals as either shared in them by cessation from labour, or were sacred to the deity to whom the day was sacred. At the Vestalia, the mills rested, and the mill-stones were hung with garlands, and the asses who carried the grain and flour were crowned, and bread was suspended from their necks.—*Compita* = the Compitalia, or annual festival of the Lares Compitales, celebrated on the 3rd of January. The exact form of the annual proclamation of them is preserved by Macrobius, Saturn. i. 4; and Gellius, Noct. Att. x. 24.—*Ad calamos*. Merely with a pipe of reeds.—*Syrinx*. The *tuba* of the sacrificer was adopted from Etruria at a later date. See Virgil, Georg. ii. 193: '*Inflavit cum pinguis ebur Tyrrhenus ad aras*.'—*Verbera setosa*. Stripes inflicted by the Luperci with goatskin thongs. See Ovid, Fast. v. 102.—*Unde* = 'ex quo.'—*Liceni* = petulans, 'sportive.' The Luperci indulged in very coarse pleasantries at the Lupercalia. They were divided into two bands; the followers of Romulus being called Quintilii, those of Remus, Fabii. See Ovid, Fast. iii. 377 foll.—*Nuda prælia*. 'Prælia sine justis armis,' as in Æneid, vii. 524: '*Stipitibus duris agitur sudibusque præstis*.'—*Galeritus*. Wearing the *galerus*, or cap made of wolf-skin (Æneid, vii. 688):

'Fulvosque lupi de pelle galeros
Tegmen habent capiti.'

A wolf-skin cap was a shepherd's trophy, and Lucmo, it is insinuated by his helmet, was only a shepherd king, whose chief duty it was to settle disputes among shepherds.

31. *Titians, Ramnes, Luceres*.—The three original tribes of Rome. The Titians, or Quirites, were Sabines; the Ramnes, Oscan or Latin; the Luceres, Pelasgian.—*Hinc, ex primordiis tam parvis*.—*Quippe*. In those days so inconsiderable a place was Rome, that even Bovillæ was the larger city. Bovillæ was ten miles distant from Rome; yet, as the Appian and other roads were lined with houses, parks, tombs, etc., the suburbs of the capital extended for many miles in all directions. 'Suburban,' indeed, seems a conventional adjunct to Bovillæ. Ovid (Fast. iii. 667) also employs it: 'Orta *suburbanis* quædam fuit Anna Bovillis.' 'Suburbanus,' however, does not mean 'close to a city' in all cases, since Horace calls his Sabine farm 'suburbana rura,' and it was nearly twenty-five miles from Rome.—*Nil patrium, nisi nomen*. 'Of original Rome little or nothing but the name is left, but of that name the wolf-cubs are not ashamed.' In the Social War, Pontius of Telesia, the Samnite commander, urged his countrymen to destroy Rome, saying that it would never be well with Italy until the wolves were burnt in their lair. Lord Macaulay, in the 'Prophecy of Cypys,' § 17, has finely expressed the pride of the Romans in their nurse:

'But thy nurse will bear no master,
Thy nurse will bear no load,
And woe to them that shear her,
And woe to them that goad!
When all the pack, loud baying,
Her bloody lair surrounds,
She dies in silence, biting hard,
Amidst the dying hounds.'

41. *Jam bene spondebant*.—Mr. Paley observes, on the shortening a vowel before *st*, *sp*, etc., that, "though avoided by the most polished Latin poets, it has a precedent in Homer's use of *ἄκμανδρος, σκεπαρόν*, etc. The analogy of the French *épine* (Lat. *spina*) makes it probable that in such cases as 'bene spondebant,' 'cape spinosus' (v. 4. 48), etc., the sibilant was dropped in pronunciation. So in 'Consulitque striges' (ib. 5. 17), and in 'smaragdos' (iii. 7. 44), where 'triges' (*τρίγειν*, 'to screech') and 'maragdos' were pronounced. Comp. *σύμνη* with *μύρρα, σύμρανα* with *μύρανα, σμικρός* with *μικρός*. The objection on the part of the best Latin poets was, therefore, properly speaking, to the mutilated pronunciation, just as to the dropping of the final *s* with Ennius and Lucretius, as in *navibu' pandis, vivu' per ora*." In a note at p. 58–62 of Dr. Simmons's 'Life of Milton,' the question of shortening or lengthening a vowel before *sp*, *st*, is examined at considerable length. He cites from Propertius (iv. 11. 53), 'brachia spectavi;' but Mr. Paley thinks that 'brachia' may have been read as a dissyllable.

46. *Portans, ac Venus*.—*Avernalis*. The residence of the Sibyl was at Cumæ, near the lake Avernus.—*Cortina*, in its first sense, is a kettle, 'vas rotundum et concavum ad varios usus.' Next, 'quod ejus vasis similitu-

dinem habet,' it is the tripod from which the priestess of Apollo delivered the responses. Sometimes *cortina* is the lid (*operculum*) of the tripod. 'Non tripodas *cortina* tegit' (Prudentius, Apotheos. 506).—*Remo*. Synonymous, as in other passages, with Romulus: each means 'the Ramnian.'—*Pergamæa vatis*. Cassandra, daughter of Priam, whose predictions, disbelieved at the time, were verified by the event, 'sero rata.'

57. *Disponere*.—'Certo ordine narrare, describere' (Kuinoel).

61. *Hirsuta*.—Rough, like a hairy savage.

'Rude was the age of Ennius, rough his chimes;
A smoother verse befits these polished times.'

65. *Scandentes* . . . *arces* are the abrupt precipices on which the birth-place of Propertius stood. See note on Eleg. II. 9.

69. *Sacra diesque canam*.—Comp. Ovid, Fast. i. 7:

'*Sacra* recognosces annalibus eruta priscis,
Et quo sit merito quæque notata *dies*.'

The younger poet's scheme was indeed the more regular and comprehensive, since he included Astronomy in his plan, *ib.* 1:

'Tempora cum causis Latium digesta per annum
Lapsaque sub terras orta que signa canam.'

From verse 70 to the end of this Elegy the poet excuses himself for abandoning his original scheme, which proved too laborious on trial, or too uncongenial to his temper. He pretends that an astrologer warned him that the proposed historical poem would prove a failure. The star-reader, perhaps some critical friend to whom Propertius showed his first drafts of a Fasti, gave him bad advice, for he had the power, if he lacked the industry, necessary for the task. We may imagine the supposed prophet, on learning the poet's intention to treat of '*sacra diesque et cognomina prisca locorum*,' breaking out impatiently—

'Art mad, Propertius? Empire's fates to sing
Demands a poet with a stronger wing:
Such lofty themes thy genius soar above:
Remain thou liegeman to the god of Love.'

75. *Certa feram certis auctoribus*.—'I will prove my prophetic skill by authorities you cannot dispute.'

76. *Signa*.—The planets, whose movements were exhibited on a kind of orrery. See Cicero, Nat. Deor. ii. 34: 'Quod si in Scythiam aut in Britanniam spheram aliquis tulerit hanc, quam nuper familiaris noster effecit Posidonius, cujus singulæ conversiones idem efficiunt in sole et in luna et in quinque stellis errantibus, quod efficitur in cælo singulis diebus et noctibus.'

76. *Pila* is the hoop or sphere on which the *signa* were slipped.

77. *Me creat* . . . *Conone domus*.—This is probably an imitation of the gibberish of the street-soothsayers, vaunting their descent from celebrated magicians, much as quack-doctors used to boast of being the seventh son of a seventh son. *Creat* is put for *creavit*.—*Inque meis libris* . . . *fide*. 'And nothing is more certain in my predictions, than the honesty with which I tell fortunes according to the rules of art.'—*Fecere*, und. *vates*.

'They have turned the gods to gain: for gold they will make Jupiter himself a false prophet.'—*Fecere . . . signa iterata*. 'They turn and twist their planet-balls about.'—*Obliqua rota*, the ecliptic. Cf. Virgil, *Georg.* i. 539: 'Obliquus qua se signorum verteret ordo.' The Chaldæi, or mathematicians, exercised a dangerous influence at Rome, since they often encouraged their dupes to engage in political intrigues and conspiracies. See Tacitus, *Ann.* iv. 58; vi. 22; Juvenal, *Satir.* vi. 553. Augustus listened to them (Sueton. *August.* 94). Tiberius kept a band of them at Capræ (Juvenal, *ib.* 94). Ennius (*ap.* Cicero *De Div.* i.) thus describes the various kinds of fortune-tellers:

'Non habeo denique nauci Marsum augurem,
Non vicanos haruspices, non de circo astrologos,
Non Isiacos conjectores, non interpretes somniûm.
Non enim sunt ii aut scientia aut arte divini,
Sed superstitiosi vates impudentesque harioli:
Aut inertes aut insani, aut quibus egestas imperat;
Qui sibi semitam non sapiunt, alteri monstrant viam;
Quibus divitias pollicentur, ab iis drachmam ipsi petunt;
De his divitiis sibi deducant drachmam, reddant cætera.'

87. *Dicam*.—'I could tell.'—*Dixi ego*. 'For have I not told already the fates of Arria's two sons? I said to her, If they go to the wars, they will not return from them. But go they must, said the covetous mother, who had an eye to their pay (*stipendium*); and so Lupercus was crushed by his wounded horse, and Gallus the standard-bearer (*aquilifer*) was killed at the foot of his own eagle. And there are their tombs to this day to testify that I lied not.'

99. *Arenosum antrum*.—The oracle of Zeus Ammon, in the great oasis of Libya.—*Fidri locuta*, extispicium.—*Cornicis*, augurium.—*Umbra mortua*, necromancy.—*Via cæli*, etc., astrology. These were the principal kinds of divination.

103. *Vatem . . . Cassandram*.—See *Æneid*, i. 40; ii. 403.—*Veste*. The sacred robe (*peplus*) which was placed on the statue of Pallas. See *Iliad*, vi.

115. *Haecenus historia*.—'So much for old-world stories. Now to your business,' *ad tua astra*. 'I know all your history, birthplace, parentage, loss of friends, and property; and lastly, that Apollo intends you to make love-verses for ever, and not to spout in the law-courts, or to compose epics or tragedies.' The Life of Propertius will explain the allusions from v. 117 to v. 130.

131. *Fallax opus*.—'Quod in fraudibus et fallacijs versatur' (Lachmann); 'lovers' perjuries.'—*Utilis hostis*. A profitable antagonist, because you will so often give them a triumph over you.—*Uncus* was a stick with a hook at either end. 'If you extricate yourself from one, you will be held by the other hook.'—*Ansa*, the handle of the *uncus*.

141. *Signata . . . Limina*.—Obsignata, clausa. 'Closed doors are no security. Once persuaded, your mistress will deceive you.'—*Rima sat est*. 'The door may be locked, but she can signal through the panel.' Comp. *Eleg.* i. 16. 27:

'O utinam trajectory cava mea vocula rima
Percussas dominæ vertat in aurículas.'

And ii. 13. 72 :

' Aut per rimosas mittere verba fores.'

145-149.

' Nor shipwreck nor battle
Nor earthquake shall harm you ;
By land or by sea
From all peril I charm you :
But the sign of the Crab,
If it breed not annoyance,
Then say—I'm no dab
In the art of clairvoyance.'

Cynthia's natal sign was perhaps Cancer.

V. 2 ELEG. VIII. *Vertumni*.—Vertumnus, we are told by Varro (L. L. V. 46, p. 18 : Müller), was a chief divinity with those Etruscans who came with Coelius Vibenna to Rome. 'Ab iis dictus Vicus Tuscus, et ideo ibi Vertumnus stare quod is deus Etruriæ princeps.' The word *Vertumnus*, says Dr. Donaldson (Varronianus, ch. xii. § 5), "has long been recognized as a participial from *verto*. It is usual to consider this Etruscan deity as the god of the autumn, or of the ripe fruits ; but the co-existence of the *Auctumnus* shows that this cannot be the correct view of the matter. As the husband of *Pomona*, the summer-goddess, Vertumnus begets *Cæculus*, the darkening time of the year, and must therefore, in himself, be a personification of the Spring, *ver*, which is actually included in his name. For *ver* = *ver-t* (F-*cap*-r) is the period when the germs of the fruits first come into being, and this, as the beginning of new life, is a change from the previous state of decay and non-existence. We may say that Vertumnus (or Vertunus ; cf. Neptuneus for Neptunus) is the year when 'it changes itself,' or puts on a new dress ; and as the *aura Favonî*, in the language of Lucretius, is not only *reserata*, or released from its former bondage in the dungeons of Winter, but also *genitabilis*, or the cause of birth, we may see that *Vertumnus*, the god of change, is also the representative of the generation or birth of the fruits which lie fecundating under the care of Pomona, until they spring up into the Auctumnus = Auctomenos, or growing year." Comp. *id. ib.* ch. 5, § 2.—*Signa paterna*. 'The proofs or tokens of my Etruscan origin.'—*Inter prælia*. In that war when Coeles Vibenna came to aid one of the early Roman kings, Tarquinius Priscus, according to some writers (Tacit. Ann. iv. 65), Romulus, according to others (Dionys. ii. 36).

5. *Hæc me turba juvat*.—'This crowded and noisy street,' the Vicus Tuscus, leading from the Velabrum to the Forum Romanum. A portion of this street was called Thurarius, from the commodities sold in the shops. Horace, Epist. i. 269 : 'Deferar in vicum vendentem thus et odores.' Mr. Paley, *ad loc.*, compares the title 'street or quarter of the Tuscans' with the Jewry, or Jews' quarter, in English cities.

7. *Hæc*.—Supply 'via,' along the Velabrum. The Velabrum was originally under water deep enough for boats, whence its name, from Vela. Comp. Ovid, Fasti, vi. 405-10.—*Concessit alumnis*. 'The river permitted its sons to turn its waters into another channel ;' hence the poet plays on the name as if Vert-umnus were Vert-amnis.

11. *Præcepimus* = prægustamus. First-fruits were offered to the rural

deities; whence Vertumnus = vert-annus, the change of the year from winter to spring.—*Sacrum Vertumni* = Vertumnalia Sacra.—*Variat.* Intransitive for transitive. Supply *se*, as in Eleg. II. 5. 11: 'Non ita Carpathiæ variant aquilonibus undæ.'

15. *Hic . . . hic.*—'Before my statue.'—*Pomona*, with reference to Pomona, who is sometimes accounted the wife of Vertumnus. Ovid; Metam. xiv. 770.—*Invito stipite.* An alien stock, e.g. crab, or elm.

19. *Mendax fama*, to 40, *rosam*.

'These tales are idle, and, besides, injurious:
My name can boast an origin more curious.
Surely I know the truth about myself!
In changing figure I'm a pliant elf,
And every change becomes me. Now then learn
How oft I can my face and person turn.
Clothe me in silk—a comely lass you'll scan:
In manly robe I look a goodly man.
Give me a sickle, bind my brows with hay,
You'll swear a mower meets you on the way.
Arms once I bore, and gained no little glory:
Basket on head, a reaper stands before ye.
Grave as a judge, where wrangling pleaders bicker:
Crown me with flowers, you'll say, "He is in liquor."
Hunter or fowler I become at need,
Shoulder my nets, or whirl my bird-limed reed.
I'll back two steeds, and vault from off to near,
Then turn my coat, and, lo! a charioteer.
Hand me a rod, and count on fish for dinner.
As pedlar smart I'll make your purses thinner.
Bent o'er a crook, a shepherd swain I'll work as,
Or cry "Fresh roses" through the dusty Circus.
Why I am named Vertumnus, now is plain;
It is because I turn and turn again.'

43. *Cucumis*.—'Cucumis' has another form, *cucumer* (comp. *vomer-is*, *pulver-is*); and, accordingly, we find a double declension, e.g. *cucumin*, and ablative *cucumi*, as well as *cucumeres*, and gen. *cucumerum*. In Pliny (Nat. Hist.), *cucurbita* is a melon, or pumpkin. In the south of Europe, gourds form the staple diet of the poorer people. Their mode of growth on the ground is described by Virgil, Georg. iv. 121: 'Tortusque per herbam, Cresceret in ventrem cucumis.' "The winding of the stalk along the ground, and the swelling of the fruit, excellently distinguish these plants" (Martin's note *ad loc.*).—*Brassica vineta*. Cabbages and lettuces are tied up to give the heart whiteness and firmness.

48. *Patria lingua*.—Etruscan. See above, 'Tuscius ego et Tuscia orior.'

51. *Lucumonius*.—The priest-nobles of Etruria were entitled *Lucumo*, a noble, the Etruscan *Lauchme*, whence the Roman prenomén Lucius was derived (Valer. Max. de Nomin. § 18). The Lucumonius here is Cæles Vibenna.

55. *Per ævum . . . turba*.—See above, 5: 'Hæc me turba juvat.' *Turba togata* is, however, rather more complimentary than true of the Roman

populace in the time of Propertius, since they had generally laid aside their national gown, and adopted the Greek tunic, much to the indignation of Augustus. See Suetonius, August. 40: 'Etiam habitum vestitumque pristinum reducere studuit [Augustus]. Ac visa quondam pro concione pullatorum turba, indignabundus et clamitans, "En, 'Romanos, rerum dominos, gentemque togatam!'" negotium Edilibus dedit, ne quem post-hac paterentur in Foro circave, nisi positis lacernis, togatum consistere.'

57. *Vadimonía*.—Literally, giving or taking bail, pledges, etc.; here, any urgent business, as in Pliny, N. H. I. Præf.

58 *Stipes acernus*.—Comp. Horace, Sat. i. 8. 1, of Priapus: 'Olim truncus eram ficulnus.'

61. *Mamurius*.—This Etruscan sculptor, contemporary with Numa, is celebrated by Ovid (Fast. iii. 383) as equally remarkable for his worth and his skill. He was employed by that king to make copies of the *ancile* which fell from the skies. 'Ma-murius is an elongated form of Mars, the male or manly god' (Varronianus, ch. 5, § 2).

62. *Oscæ . . . manus*.

'A maple block I was ere Numa ruled,
A hasty sculptor me most rudely tooled.
Poor as I was, I pleased a simple race:
Then Mamur cased the block in shining brass;
For which good service and his skilful hand,
Lie light upon his bones, old Oscan land!
Simple the work, yet manifold the praise
Due to that artist, famed in ancient days.'

ELÉG. IX. The legend of Tarpeia who betrayed the Capitol to the Sabines is still extant among the populace of Rome. She is believed to be now sitting in a hollow of the Capitoline Hill, covered with gold and jewels, but visible only at intervals. She goes by the name of La Bella Tarpeia (Niebuhr's Hist. Rome, i. p. 230, E.T. 3rd ed.). The Tarpeian Rock is supposed to owe its name to her. The legend is treated of by Livy, i. 11, Dionys. Halic. ii. 38-40, and alluded to by Ovid, Fast. i. 260. Varro (L. L. v. 41) speaks of Tarpeia as a Vestal virgin; but Plutarch (Numa, 10) places her after Romulus, among the four original Vestals appointed by Numa.

2. *Lamina capta*, taken by the Sabines.—*Lucus felix*, i.e. sacer.—*Hederoso consitus antro*. A grove running down the sides of a hollow covered with ivy.

9. *Tubicen Curetis*.—A trumpeter of Quirium, a Sabine town on the Quirinal hill, at war with the Ramnes, or Romans, on the Palatine.

13. *Curia septa*.—The pen-fold or enclosure of the wards (*curiæ*) of Rome, (*nunc*), afterwards the Curia Hostilia, where, during the times of the Commonwealth, the meetings of the Senate were ordinarily held. It stood above the Rostra, and a flight of stairs led up to it from the Forum. It was said to have been originally built by Tullus Hostilius (Varro L. L. iv. 32).—*Fonte*. A pool or spring, halfway down the Clivus Capitolinus, from which water was drawn for the service of the temple. It was sacred to the Muses, and called 'Fons Camænarum.'

23. *Causata est omina luncæ*.—Comp. Tibull. El. i. 3. 17: 'Aut ego sum causatus aves aut omina dira.' "Omens of the moon," says Mr. Paley (*ad*

loc.) "are omnia noctis, i.e. insomnia." A similar ablution is alluded to by Persius (Sat. ii. 16): 'Et noctem flumine purgas.'

27. *Primo . . . fumo*.—When the fires are lighted at eventide. Comp. Virgil, *Ecol.* i. 83: 'Et jam summa procul villarum culmina fumant,' where Servius says, 'Id eat, ad vesperum, cœna præparanda.'

28. *Rubis*.—The sides of the hills on which Rome was afterwards built, were covered with brushwood, brambles, etc. Comp. Virgil, *Æneid*, viii. 347:

'Capitolia . . .

Aurea nunc, olim sylvestribus horrida dumis.'

30. *Vulnera*, sc. amoris.—*Non patienda*, sc. Tarpeia. A portress, not to be endured (because treacherous) by Jupiter in his adjacent shrine. The *arx*, or citadel, stood on the northern and loftier peak, the *sacellum Jovis* on the southern point of the Clivus Capitolinus. The *Arx Tarpeia* was the Capitol itself.

32. *Formosa . . . arma*.—The *picta arma* of v. 20. The object admired by Tarpeia was the painting on the shields, the distinctions or emblems of the Sabine chiefs. In the Seven against Thebes, each Argive chieftain has his proper cognizance painted on his buckler.

33. *O utinam . . . Tati*.

'Bondage will welcome be, if bound I may
Still gaze on Tatius and his brave array.'

34. *Addita*.—Built upon. Comp. Virg. *Æneid*, iii. 336:

'Pergamaque, Iliacamque jugis hanc addidit arcem.'

35. *Ille equus . . . jubas*.—'That horse alone shall bear me (*re-ponet* for *ponet*) to the Sabine camp.'—*Collocat*. 'Apta disponit:' arranges, plaits. See Virgil, *Æneid*, xii. 85:

'Circumstant propere aurigæ, manibusque lacessunt
Pectora plausa cavis, et colla comantia pectunt.'

And Macaulay, 'Battle of the Lake Regillus,' st. 30:

'The raven-mane that daily
With pats and fond caresses,
The young Herminia washed and combed,
And twined in even tresses.'

39. Scylla was the daughter of Nisus, king of Megara, who, smitten with love for Minos, king of Crete, cut off the golden hair from her father's head, and thus caused his death and the capture of her country. She is therefore aptly compared by Tarpeia to herself, who meditated betraying to Tatius the citadel and its governor, her father, Sp. Tarpeius; but in v. 40, *Candidaque in sævos*, etc., the poet improperly confounds the daughter of Nisus with another Scylla, changed by Circe into a sea-monster.—*Fraterni monstri*. The Minotaur, Ariadne's half-brother, whose death she caused by furnishing Theseus with the clue (*lecto stamine*) to the labyrinth (*torta via*). "The primary sense of *legere*," says Mr. Paley, *ad. loc.* "is 'to gather as you go.' Hence, 'to read,' and 'to speak' (*λέγειν*) is 'to pick out words,' on a page or in a speech. '*Legere flu-*

mina,' to thread the windings of a river, occurs Eleg. i. 20. 7. 'Legere oram,' to follow the windings of a coast. 'Stamine lecto,' by following the clue."

45. *Pallados*.—Properly the perpetual fire was on the hearth of Vesta, not Pallas, but the Palladium, or image of the guardian of Trojan Rome was kept in Vesta's temple. Comp. Ovid, *Trist.* iii. 1. 29:

'Hic focus est Vestæ, qui Pallada servat et ignem.'

And *Fasti*, vi. 421 foll.

46. *Ignoscat*.

'On Vesta's altar if extinct the flame,
Hear but the reason; and withhold the blame:
I slumbered not; I only wept and waked:
My plenteous tears the dying embers slaked.'

48. *Cave*.—Beware of the moist (and slippery) surface of the thorn-covered hill.—*Limite* is the course of the stream.

51. *Musæ* = Carminis.—*Hæc quoque lingua*. My tongue, like Medea's, should teach you a charm by which to avoid danger.

53. *Toga picta*.—A robe, and so an omen of triumph.—*Quem*. And yet, though clad in Roman garb, 'non es talis qualem, sine maritis honore,' etc. (for the mother of the Roman twins, Ilia, came to shame).—*Inhumane*, brutal.

55. *Sive hospes*.

'A lawful queen if in your halls I reign,
A wife, a mother: count the mighty gain.
Mine is a portion that few maids can bring:
A city yielded and a captive king.
Is this too little? then revenge you owe
Your country: rape for rape, and blow for blow.
For weeping Sabines, late by Rome betrayed,
Bear me away a willing Roman maid.'

59. *Commissas acies*.—Tatius made war on Rome to revenge the rape of the Sabines by Romulus.—*Solvere*. The allusion is to the reconciliation of the opposing hosts by the Roman matrons. Liv. i. 13; Ovid, *Fast.* iii. 217.—*Palla* is a wedding-garment, as in Ovid, *Heroid.* xxi. 162:

'Et trahitur multo splendida palla croco.'

And *palla mea* = nuptiis meis.—*Medium fœdus*. "And now the fight was fiercer than ever: when, on a sudden, the Sabine women, who had been carried off, ran down from the hill Palatinus, and ran in between their husbands and their fathers, and prayed them to lay aside their quarrel. So they made peace (*fœdus inibant*) with one another, and the two people became as one." (Arnold, *Hist. Rome*, ch. i.)

63. *Quarta buccina*.—The guard was changed every three hours, consequently the fourth trumpet means the twelfth, i. e. the last hour of the night.

65. *Experiar somnum*.—'I will try to sleep: the very stars are sinking into their ocean-bed.'

70. *Culpam alii*.—Tarpeia's fault, as regarded Vesta, was that she had suffered the sacred fire to go out. Vesta avenges herself by adding fuel to

her passion (comp. Virgil, *Æneid* iv. 2: '*vulnus alit venis*'), and kindling its flames (*faces*) afresh. Whence Tarpeia rushes forth like a nymph of Thrace, a Bacchante, with torn robes, (*abacisso sinu*), or an Amazon, roused to battle. There is indeed some confusion in this simile, for the Thermodon was a river of Pontus, described by Pliny (N. H. vi. 3) as rising in the Amazonian mountains; and, on the other hand, there were no Amazons in Thrace. Propertius, however, is so fond of showing his reading, that he sometimes makes strange jumbles of what he had read.

76. *Deliciis*.—Dainties, opposed to the ordinary fare of the country people in their earthen platters, *pagana fercula*.—*Immundos*. Soiled with smoke through which they had been leaping.

83. *Festoque remissus*.—"And, because it was a holiday, unguarded."—*Occupat ense*, (*φθδρει ναλονσα*, Paley,) cuts the dogs' throats by way of precaution.—*Panis suis*, the punishment which he meant to exact from Tarpeia.

87. *Portæ fidem*, i.e. sibi commissam. Her father, Tarpeius, was warden of the castle, and the keeping of the gate was entrusted to his daughter.—*Jacentem*, in sleep. '*Omnia præbebant somnos*,' v. 85.

91. *Ingestis armis*.—According to Livy (i. 11), the temptation of Tarpeia was not love, but avarice; not a passion for Tattius, but a desire to possess the bracelets and collars of gold of the Sabines. She promised to betray her charge if they would give her those bright things which they had upon their arms. So she opened a gate, and let in the Sabines; and they, as they came in, by a pardonable equivocation ('*neque enim accleri dedit hostis honorem*'), cast upon her their bright shields, which they bore on their arms, and crushed her to death. Niebuhr remarking upon the poetical character of the story, says (Rom. Hist. i. p. 229, E. T.), "The Roman poet conceived that the poor Sabines were covered with gold, as Fauriel observes that the bards of modern Greece conceive of their Clepts. Here the marks of popular poetry are so clear that none who have eyes can mistake them. It is in the very spirit that created all the splendour and the treasures in the house of Menelaus (*Odyss.* ix. 40). The fiction in Propertius seems to be a transfer, unwarranted by any tradition, from the story of Scylla of Megara." In Ovid (*Fast.* i. 260–272) we have another particular of the legend. Janus takes to himself the credit of raising a barrier against the Sabines by scalding them:

'Oraque, qua pollens ope sum, fontana reclusi
Sumque repentinas ejaculatus aquas.
Ante tamen calidis subjeci sulfura venis,
Clauderet ut Tatius fervidus humor iter.'

94. *Injustæ sortis*.—Spurius Tarpeius was slain by the Sabines, though he was innocent of his daughter's treachery.

ELEG. X. The following extract from Mr. Merivale's Hist. of Rome will serve to explain many passages in this Elegy, which, as Barth observes, is an Epinician ode on the occasion of the fourth celebration of the Ludi Actiaci, or games established by Augustus in memory of his victory over Antonius and Cleopatra at Actium, B.C. 31. The date of the Elegy is B.C. 15.

"As a perpetual memorial of this complete and final triumph, he founded

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a city upon the site of his camp, and gave to it the name of Nicopolis, the City of Victory. The spot on which his own tent had been pitched he caused to be paved with masonry, as holy ground, and suspended around it the beaks of the captured vessels. Here he erected a shrine to his patron, Apollo (v. 29), and commemorated with punctilious superstition the fancied omens of his success. . . . Augustus instituted a gymnastic and musical festival, with the designation of the Actian Games, to recur at this spot every fifth year, and this solemnity continued to be observed for many generations. See Sueton. August. §§ 18, 29.

1-10. *Sacra facit . . . iter*.—The first ten verses of this Elegy are metaphorical. The poet assumes the functions of a priest about to perform a solemn sacrifice. He offers one of the nobler victims (*juvenca*), wears a wreath of ivy-berries (*corymbis*), is provided with sacrificial gums and perfumes (*costum, tus*), with pure water from the spring (*urna lymphis*), recites a form of words, a prayer (*carmen*), holding the woollen chaplet (*lanæus orbis*), standing by an altar of fresh turf (*recentibus aris*), and accompanied by a Phrygian flute (*tibia Mygdoniis*), etc. He deprecates evil words, omens, persons (*ékds, ékds éστε βέβηλοι . . . ἱστοίς ἀλιτρός*), etc., and waves a laurel-branch (*pura laurea*), in honour of Apollo Actius. In vv. 3, 4, the epithetical words *Philetæis* and *Cyrenæis* refer to the models of Propertius, Philetas of Cos, and Callimachus of Cyrene. On this somewhat protracted metaphor, Hertzberg, quoted by Mr. Paley, *ad. loc.*, observes: 'In allegoria, quæ decem primos versus obtinet, magnopere cavendum est, ne ad vivam rescare metaphoras, neque quæ singula significant, anxie quærere velimus. Quid enim juvenca, quid costum, quid lanæus orbis, quid denique lymphæ translatione soluta in carmine significant, putidum est explorare.'

8. *Mygdoniis . . . cadis*.—And from Phrygian vessels let the ivory flute pour forth its stream of song.—*Fraudes . . . noxæ*. Secret and open evils, all noxious things visible or invisible. Compare Fletcher's Faithful Shepherdess, A. iii. sc. 1:

'I strew these herbs to purge the air:
Let your odour drive from thence
All mists that dazzle sense.'

And, on the contrary, charms were used to produce *fraudes, noxæ*. See Milton's Comus, 153:

'Thus I hurl
My dazzling spells into the spongy air,
Of power to cheat the eye with blear illusion,
And give it false presentments.'

11. *Palatini Apollinis ædem*.—See note on VII. 3.

15. *Athamania ad litora*; i. e. the shores of Epirus. Athamania was a district in the south-east of Epirus, between Mount Pindus and the river Aracthus. The river Achelous flowed through it.—*Sinus*. The Sinus Ambracius, the present Gulf of Arta. It is an arm of the Ionian Sea. *Pelagus* is the *sinus* in this instance, though it is generally used of the open sea.

Mundi manus.—On the side of Augustus was mustered the force of the Western Empire; on that of Antonius and Cleopatra, the force of the Eastern; and with the following verses (19-30) compare the magnificent lines of Virgil, *Æneid*, viii. 678-690.—*Moles pinea*. Id. ib. 693: 'Tanta

mole viri turritis puppibus instant.—*Teucro Quirino*. Romulus, the founder of Rome, descendant (in legendary belief) of Teucer, the founder of Troy, became, after death, the god Quirinus, and the natural protector of his offspring.—*Signa vincere docta*. The Roman fleet had been taught to conquer at sea by Agrippa in the war with Sextus Pompeius.

25. *Nereus humaret in arcus*.—The god of the sea had arranged the hostile fleet in two opposing curves, when Phœbus, the especial patron of Augustus, takes his station, in the form of a waving flame, on the poop of Cæsar's galley. So Æschylus (Agamemn. 647) represents Fortune as perching like a bird on the ship. Mr. Paley, in his note on the line,—*Τύχη δὲ σωτήρ ναῶν θέλουσ' ἐφέετο*,—thinks that the allusion, '*flamma sinuata*,' is 'to that common electric light (now called *St. Elmo's fire*), which also gave rise to the fable of the Dioscuri (Castor and Pollux) appearing in a storm.'

27. *Delon*.—Comp. Virgil, *Æneid*, iii. 73:

'Sacra mari colitur medio gratissima tellus
Nereidum matri et Neptuno *Ægæo*:
Quam pius Arcitenens, oras et litora circum
Errantem, Gyaro celsa Myconoque revinxit,
Immotamque coli dedit, et contemnere ventos.'

Stantem se vindice.—Firm so long as Apollo is its protector and can avenge its being again unfixed. Delos was supposed to be so firmly rooted in the sea, that Pindar (Fragm. 57) calls it *χθόνος ἀκίνητον πέρας*, the unshaken wonder of the earth; and it is said to have derived its name (*Δῆλος*, the clear island') from its fixity; for whereas, when it floated, its site was uncertain and invisible, so soon as it was bound in adamantine chains by Zeus, all men saw it plainly among its fellow Cyclades. Down to the age of Pliny (N. H. iv. 12, § 22) this island, though seated in a volcanic region, had only twice, within the memory of men, been shaken by earthquakes, and, on each occasion, the phenomenon was regarded with dismay by the whole of Greece. It was the birth-place of Apollo and Artemis.

31-36. 'His garb of peace aside the god had laid;
His locks no longer o'er his shoulders strayed:
No dulcet tones resounded from his lyre,
But wroth, as when the Greeks provoked his ire,
He heaped the Doric camp with piles of slain,
And glared indignant on the king of men.
Or, as when gazing on the slackening coil
Of the huge Python, stretched upon the soil,—
Pytho, from whom the unwarlike Muses fled,—
So stood Apollo then, most wrathful and most dread.'

The allusion is to the pestilence in the Grecian camp before Troy, which Homer embodies in the person of Apollo. *Iliad*, i. 40-50.

40. *Hoc onus omne*.—The full burden of my quiver. So 'pharetræ pondus,' *infra*, v. 55.

43. *Romulus murorum augur*.—Before tracing the plan of his city, Romulus observed the heavens. See Livy, i. 6: 'Ut dii quorum tutelæ ea loca essent, *auguriis* legerent qui nomen novæ urbi daret.'—*Palatinas aves*. The twelve vultures seen by Romulus. *Id. ib.*

45. *Nimium remis audent*.—‘They take too much upon them: the sea, no less than the land, is your domain; and it is a scandal to Romans if the waves endure ships led by kings.’ The passage is very obscure: probably the emphatic word in it is *regia*, since Antonius had previously wounded Roman prejudices by assuming for himself, Cleopatra, and their sons, the style and title of “king of kings;” and many kings were among his allies at Actium. See Shakespeare’s *Antony and Cleopatra*, act iii. sc. 6, translating Plutarch:

‘He now is levying
The kings o’ the earth for war. He hath assembled
 Bocchus, the king of Lybia; Archelaus,
 Of Cappadocia; Philadelphos, king
 Of Paphlagonia; the Thracian king, Adallas,’ etc.

49. *Centauros saxa minantes*.—Centaurs hurling stones against the Lapithæ seem to have been painted on the prows of Antonius’s ships.—*Pictos metus*. They are but painted terrors, sc. boards. ‘’Tis the eye of childhood that fears a *painted* devil’ (*Macbeth*, act i. sc. 2). The Egyptians painted their boats with designs of men or gods: ‘*Et circa pictis vehitur sua rura phaselis*’ (*Virg. Georg. iv.* 289).—*Temporis auctor*. Fear not, Cæsar, the event; I, Apollo, have ‘the ordering of this present season.’

56. *Cæsaris hasta*.—The ascription of personal prowess to the leader of a battle has often been copied, untrue and absurd as it is, by modern poets, by none more absurdly than by Addison, in his Poem of ‘*The Campaign*,’ in imitation of Silius Italicus.

59. *Idaho ab astro*.—At the time of Julius Cæsar’s death a comet is reported to have appeared, which was imagined to be his spirit translated to the skies (Sueton. *Jul.* 88; Ovid, *Metamorph. xv. sub fin.*). A medal was struck in honour of Augustus, after his decease, in which he is represented with Cæsar’s star resting upon his head; according to Virgil’s description (*Æneid*, viii. 680):

‘Geminas cui tempora flammæ
 Lætæ vomunt patriumque aperitur vertice sidus.’

Comp. ‘*Julium Sidus*,’ Horace, *Carm. i.* 12. 47, and Virgil, *Eclog. ix.* 47:

‘Ecce Dionæi processit Cæsaris astrum.’

Idalium was a town in Cyprus, adjoining to which was a grove sacred to Aphrodite, the mother of *Æneas*, and, consequently, the divine ancestress of the Julian race; v. 60:

‘I am a god: on earth I battles won:
 Thy deeds to-day proclaim thee for my son.’

61. *Libera signa*.—‘*Liberata*,’ freed from the threatened yoke of Egypt.

64. *Hoc unum*.—This was all that the gods would grant to Cleopatra: to die by her own hand, and at her own hour. She was not led in triumph by the conqueror, nor, like Jugurtha after the procession, cast into the Mamertine dungeon. See Plutarch, *Marius*. Comp. Suetonius, *August.* 17.

74. *Spica Cilissa*.—The saffron from Mount Corycius in Cilicia.—*Spica*.

The chives or filaments of the saffron; the 'Corycius crocus' of Horace, Sat. ii. 4. 68.

75. *Potis . . . poetis*.—Poets were always supposed to be good subjects to Bacchus, e.g. Horace, Epist. i. 19. 1, etc.:

'Prisco, si credis, Mæcenas docte, Cratino,
Nulla placere diu, nec vivere carmina possunt,
Quæ scribuntur aquæ potoribus. . . .
Laudibus arguitur vini vinosus Homerus:
Ennius ipse pater nunquam, nisi potus, ad arma
Prosiluit dicenda.'

76. *Bacche . . . Phæbo tuo*.—The conjunction of the sun-god with the wine-god was conceived by later mythologists: originally they were hostile deities; the latter representing the orgiastic, the former the pure anthropomorphic worship of the Greeks. Parnassus was sacred to both deities. Juvenal (Sat. vii. 64):

'Dominis Cirrhæ Nyssæque feruntur
Pectora nostra.'

Comp. Tibullus, El. iii. 4. 44:

'Casto nam rite poetæ
Phœbusque et Bacchus Pieridesque favent.'

77. *Sicambros*.—The Sicambri, in the time of Julius Cæsar, occupied the eastern bank of the Rhine, extending from the *Sieg* to the *Lippe*; but alarmed by his advances, and especially by the bridge which he threw across the Rhine, they withdrew into forests and morasses inaccessible to the Romans. At the date of this poem, however, they had resumed their former position, and, in B.C. 16, were in Gallia Belgica, where they completely routed M. Lollius, and a strong force of legions.—*Cepheam Meroen*. Cepheus was an ancient king of Meroë, a huge island, which lay between the confluence of the Astapus, the Astaboras, and the Nile. It is called an island, but it is properly a vast irregular tract, like Mesopotamia. The sun was vertical there forty-five days before the summer solstice, whence Milton ('Paradise Regained,' book iv.) speaks of it as 'Meroë, Nilotic isle;' 'where the shadow both way falls.'

Ille . . . hic.—Let one poet celebrate Cæsar's German conquests, another his Æthiopian; a third his Parthian wars; and the recovery of the eagles lost by Crassus in B.C. 53.—*Pueros suos*. The grandsons of Augustus, Caius and Lucius Cæsar, the former of whom was sent into the East to learn the rudiments of war, and died at Limyra, in Lycia.—*Nigras arenas*, the black alluvial soil of Mesopotamia.—*Si quid sapis*. If you have still any sense of earthly things; if you, an *umbra*, can know that you have been avenged. Comp. Propertius, El. iii. 4. 42:

'Interea cave sis nos aspernata sepultos;
Nonnihil ad verum conscia terra sapit.'

ELEG. XI. Jupiter was named 'Feretrius,' or *Bearer*, as the spoils of the enemy's general, if slain by a Roman commander, were borne to him. They were called *Spolia opima* (Liv. iv. 20; Festus, s. v.), 'magnifica et ampla,' and were most rarely won, and not always accorded by the senate.

When M. Crassus, in the fifth consulship of Augustus, B.C. 29, slew Deldo, king of the Bastarnæ, he was refused the *spolia opima*, because he was held to be acting *sub ductu et auspiciis* of another, i. e. Cæsar himself. Varro, indeed (quoted by Festus, l. c.), says, 'Opima spolia esse [etiam] si manipularis miles detraxerit dummodo duci hostium,' but this statement does not accord with Plutarch's assertion (Marcell. 8), that Roman history, down to his own time, afforded but three examples: 1st, when Romulus slew Acro, king of the Cæninenses; 2nd, when Cornelius Cossus slew Lar Tolumnius, king of Veii; 3rd, when M. Claudius Marcellus slew Viridomarus, king of the Gæsatæ. ('Armaque de ducibus trina recepta tribus,' v. 2.) This Elegy, which formed a portion of the intended Fasti of Propertius, was perhaps suggested by the restoration of the temple of Jupiter Feretrius by Augustus, then Octavianus, Cæsar.—*Feretrius* is derived from *ferre*, *φερέτριος*, *φέρειν*, *φέρεισθαι*.

1. *Causas*, the origin of the name of Jupiter, 'the spoil-bearer.' 'Causa Feretri,' *infra*, 45. Ovid opens his Fasti with 'Tempora cum causis.'—*Arma*, und. 'canam.'—*Magnum iter ascendo*.

'Ah, who can tell how hard it is to climb

The steep where Fame's proud temple shines afar?'

(Beattie's Minstrel, i.)—*Eversum equum*. Romulus hurled Acron from his horse, and the horse upon him.—*Herculeus*. Acron was a Sabine king, and Hercules, or, as he was called, 'Sancus,' was said to be the founder of the Sabine nation.

14. *Votis occupat ante ratas*.—Romulus, according to Plutarch (Rom. c. 16), 'made a vow, that if he conquered Acron, he would dedicate his opponent's arms to Jupiter.' The vow was registered and fulfilled, *vota rata*; and Livy (i. 10) proceeds: 'Inde exercitu victore reducto, ipse quum factis vir magnificus, tum factorum ostentator haud minor spolia ducis hostium cæsi suspensa fabricato ad id apte ferculo (*φερέτρῳ*) gerens in Capitolium ascendit: ibique ea quum ad quercum pastoribus sacram deposuisset, simul cum dono designavit templo Jovis fines, cognomenque addidit deo.'—*Occupat*. He made the vow before he entered the field, and so anticipated Acron in Jupiter's good-will.—*Sic vincere*; i. e. 'pietate erga deos et virtute erga homines.'—*Aprico*. Without a roof over his head.

21. *Pyropo*.—Pliny (N. H. xxxiv. 20) says that pyropus was an amalgam of gold and brass.—*Inducto*, laid on in plates. [*Æs*] 'Coronarium tenuatur in laminas; idemque in uncias additis auri scrupulis senis, prætenui pyropi bractea ignescit.' The pyropus of Ovid (Metamorph. ii. 2), 'flammas imitante pyropo,' gleamed like a carbuncle, and must therefore have been different from this gilt bronze.

28. *Aurea sella*.—The golden chair of the principal Lucumon or king. The insignia of the Roman kings, prætors, and consuls, were derived from Etruria (Livy, i. 8).—*Nunc intra muros*, etc. Veii was so completely destroyed by Camillus, its ruins having been employed as building-materials for the reconstruction of Rome after the retreat of the Gauls, u.c. 365, that hardly a vestige remained of this great city in the time of Propertius.

34. *Vinea longa*.—The long shed or pent-house under which the soldiers worked the battering-ram.

39. *Claudius*.—This is the Marcellus commemorated by Virgil, *Æneid*, vi. 856:

'Aspice, ut insignis spoliis Marcellus opimis
Ingreditur, victorque viros supereminet omnes.
Hic rem Romanam, magno turbante tumultu,
Sistet, eques sternet Pœnos, Gallumque rebellem,
Tertiaque arma patri suspendet capta Quirino.'

—*Trajectos*. A Rheno in Italiam.—*Vasti ducis*. Viridomarus, or Britomartus, was king or general of the Gauls, and was besieging Clastidium, in Liguria, when Marcellus won his armour in a duel. He was a man of gigantic size. Plutarch (Marcell. 6): *ἀνὴρ μεγέθει τε σώματος ἑξοχος Γαλατῶν, καὶ πανοπλίᾳ ἐν ἀργύρῳ καὶ χρυσῷ καὶ βαφαῖς καὶ πᾶσι ποικίλμασιν, ὥσπερ ἀστραπή διαφέρων στίλβουσιν*.—*Tectis rotis*. The wheels of the war-chariot were close together, and so were concealed by the body of the car.

47. *Virgatis braccis*.—Trousers striped with cross bars, like the plaids of the modern Gaels of Scotland. Comp. Virgil, *Æneid*, viii. 659, who thus describes the appearance of the Gauls:

'Aurea cæsaries ollis atque aurea vestis:
Virgatis lucent sagulis: tum lactea colla
Auro innectuntur: duo quisque Alpina coruscant
Gæsa manu, scutis protecti corpora longis.'

44. *Torquis*.—The Celtic *torque* derives its name from being made of twisted gold wire. In their dress and on their armour the Gauls were lavish of gold. The *torques* and more solid crowns of gold, preserved in the Museum of Trinity College, Dublin, apart from their worth to archæology, are of immense metallic value. *Unca* is the clasp, or hook-and-eye, of the *torquis*. The order suggested by Mr. Paley of this obscure couplet is, 'illi, nempe Claudio, torquis (unca) decedit ab gula incisa Viridumari, virgatis braccis induti, jaculantis ab agmine suo.'

ELEG. XII. This Elegy is an imaginary address from a deceased wife, Cornelia, to her husband, Æmilius Paullus, who was Censor in the year B.C. 22. Cornelia was the daughter of Scribonia, wife, at one time, of P. Cornelius Scipio, who subsequently married Augustus Cæsar. She was divorced by Cæsar on his marriage with Livia, on the pretext of incompatible temper. 'Pertæsus ut scribit' [Augustus] 'morum perversitatem ejus.' It appears from v. 66, that Propertius composed this poem in B.C. 16, consequently it is the latest of his extant writings. 'It may fairly be regarded,' says Mr. Paley, 'as the masterpiece of the poet's genius. It is a splendid composition, full of pathos and eloquent appeal, and is, on the whole, worthy of the almost extravagant praises which editors of the poet have bestowed upon it.'

1. *Urgere sepulcrum*.—'Vex not my ghost.'—*Manes*. Comp. Horace, *Carm.* ii. 9. 9:

'Tu Semper *urges* flebilibus modis
Mysten ademptum.'

Janua nigra, the door of the tomb.

3. *Quum semel*, . . . *leges*.—'When once the dead (*funera*) have entered upon the conditions, become subject to the laws of Hades, the paths (*viæ*) to upper air are closed with adamantine bars for ever.—*Adamas* is in later writers only a diamond. Pliny, N. H. xxxvii. 4, § 15; Martial, v.

Epig. 11: 'Sardonychas, smaragdos, adamantas, iaspidas;' but in Propertius and his contemporaries, it means a hard substance, like basalt or green-stone. See Virgil, *Æneid*, vi. 552: 'Porta adversa ingens solidoque *adamante* columnæ.' Basalt becomes the harder from exposure to air.—*Fusca deus aule*. Pluto. The order is, 'Nempe, licet deus audiat, lacrymas litora surda bibent:' Prayers move not Pluto, although they may be heard by Jupiter (*superos*).—*Æra*. 'Obolum,' Charon's fare.—*Umbrosos . . . rogos*. When the fire dies down, the funeral pyre assumes a dark colour.—*Tuba*. Wind instruments were sounded at intervals in funeral processions. The sound of a ghostly *tuba* was heard, according to popular report, in the vicinity of Agrippina's grave, after her murder by Nero. See Tacitus, *Ann.* xiv. 10: 'Et erant, qui crederent, sonitum *tubæ* collibus circum editis audiri.' As the cushion was consumed, the head on which it rested sank down, (*fas inimica*) the destroying flame, (*subdita*) kindled from beneath, (*detraheret*) was drawing down from the upper part of the bier (*lecto*).—*En sum . . . onus*. Comp. Juvenal, *Sat.* x. 172:

'Mors sola fatetur
Quantula sint hominum corpuscula.'

Propert. *El.* ii. 7. 51:

'Tanti corpus Achillei
Maximaque in parva sustulit ossa manu.'

Ovid, *Amor.* iii. 9. 40:

'Jacet ecce Tibullus
Vix manet e tanto parva quod urna capit.'

And Seneca, *Hercules Ætæus*:

'Ecce vix totam Hercules
Complevit urnam. Quam leve est pondus mihi.'

15. *Damnata noctes*.—'Noctes inferorum ubi damnati sunt.'

16. *Implicat*.—Entangles, as a rope entangles the feet of one who wishes to escape from pursuit or danger. Comp. *Æneid*, vi. 439:

'Fas obstat, tristisque palus inamabilis unda
Alligat, et novies Styx interfusa coerces.'

17. *Immatura*. To die young ('prematura morte') was held to imply anger of the gods towards the person cut off in the prime of life. Cornelia therefore says, that no guilt of hers was the cause of her early death.—*Huc*. Ad domum Plutonis, ad inferos.—*Pater hic*. The father of the shades, whose realm is here below. May he impose lenient conditions on me! *Dare jus*, is to decide as a judge, or to depute to another the right of judging a criminal or a cause. Comp. Tacitus, *Ann.* iv. 15: 'Non se *jus nisi in servitia et pecunias familiares dedisse*.'

19. 'Or, if *Æacus*,—supposing there be an *Æacus* (*quis*),—must sit in judgment upon me, with his ballot-box beside him, let him pass sentence on my bones, "in mea vindicet ossa," by inscribing on balls (*pila*), to be drawn out of the box (*sortita*), the names of the jury; the jury being chosen from the shades of the dead in court. *Æacus* is here *quæstor*, as *Minos* in Virgil (*Æneid*, vi. 430–32):

'Non vero hæc sine sorte datæ, sine iudice sedes :
Quæsitior Minos urnam movet : ille silentum
Conciliumque vocat, vitasque et crimina discit.'

'Vindicare in ossa,' like 'in Caium Silanum vindicaturum erat' (Tacitus Ann. iv. 15), is 'to punish.'—*Fratres*. Minos and Rhadamanthus.—*Eumenidum turba* stands by the chair of Æacus, as the lictors of Rome stood beside the consul's or the prætor's tribunal. In Æschylus the Eumenides are the accusers (Eumenid. 555.), and they may be so in this passage of Propertius.—*Intento foro*. The listening court. Æneid, ii. 1 : '*Intentique ora tenebant.*'—*Orbes*, the wheel.

24. *Tantaleo*.—We should probably read *Tantaleus*; but the passage is undoubtedly corrupt. If *Tantaleo* be the right reading, *ore* must be supplied. Comp. El. ii. 13. 61 :

'Vel tu Tantalea moveare ad flumina sorte,
Ut liquor arenti fallat ab ore sitim.'

25. *Improbis*, voracious.

27. *Loquar*.—The following lines, to 99, '*causa perorata est*,' contain an imaginary speech of Cornelia.

30. *Afra Numantinos*.—The allusion is twofold : 1st, to the destruction of Carthage; 2nd, to that of Numantia, by Cornelia's ancestor, P. Cornelius Scipio Æmilianus, surnamed Numantinus. See Ovid, Fast. i. 596 : '*Ille Numantina traxit ab urbe notam.*'—*Altera turba*. Cornelia's genealogy on the mother's side. Her family belonged to the Scribonia gens. '*Mater Scribonia*,' v. 55. The '*Scribonii Libones*' appear for the first time in the second Punic war (Livy, xxii. 61 ; xxiii. 21).—*Prætecta*. Girls wore the *prætecta* till their marriage.—*Vitta*. The vitta was worn by maidens and wives : but the ribbon, encircling the head, was different in either case (*altera vitta*).—*Sic discessura*, destined to die early.—*Africa tonsa*. A representation of Africa, represented as a woman shorn of her hair—an emblem of mourning. Sometimes the hair, for similar reason, was dishevelled. Comp. iii. 6. 46 : '*Lassa foret crines solvere Roma suos.*' Pope's Epistle to Addison : '*Beneath her palm here sad Judæa weeps.*' We now place the effigy above the inscription on monuments ; the Romans placed it below, *sub quorum titulis*.—*Et Persen*. Et eum 'testor' qui fregit Persen, sim. pect. Achill. proav. tuasque, o Persa, domos. L. Æmilius Paullus was the father of L. Cornelius Scipio Æmilianus Numantinus, alluded to in v. 30. He conquered Perseus, king of Macedonia, and reduced his kingdom to a Roman province, B.C. 167. Perseus claimed his descent from Achilles (*proavi*).—*Me*, und. Testor, v. 37.

41. *Censuræ legem moluisse*.—I call . . . to witness, 'that my husband was not compelled to relax the severity of the censorship through any domestic irregularities of mine which he would have had to punish.' (Paley, *ad loc.*)—*Exuviis tantis*. To so many winners of spoils, conquerors. Comp. Claudian, Laud. Serenæ, 49 :

'Inde Caledoniis, australibus inde parentum
Cingeris exuviis.'

44. *Quin et erat*.—Comp. Æneid, vi. 778 : '*Quin et avo comitem sese Mavortius addit . . . Romulus;*' and Velleius, ii. 94 : '*Quin rex quoque Parthorum liberos suos ad Cæsarem misit obsides.*'

46. *Insignes*.—Virtute, castitate, pietate.—*Inter utramque facem* (fax nuptialis et rogalis) between the moment of lighting the marriage torch and that of lighting the funeral torch. Comp. Ovid, *Heroid.* xxi. 172: 'Et face pro thalami fax mihi mortis erit.'

47. *Leges a sanguine ductas*.—So Gratius, *Cyneget.* 154: 'Ductique ab origine mores.' Conditions imposed by my noble birth and worthy ancestors.—*Ne possim*—'ita ut tum cum viverem, non possem melior esse motu, quia per natura eram optima.'—*Turpior*. No one will be the worse for being seated beside me, that is, from contact with me (*adessu*).

52. *Claudia*. See Ovid, *Fast.* iv. 300–27; Livy, xxix. 14; Suetonius, *Tiber.* § 2; Valer. Max. i. 8, § 11. A ship conveying an image of Cybele from Phrygia, stuck fast in a shallow at the Tiber's mouth. The augurs proclaimed that none but a virtuous woman could draw it off the bar. Claudia had been accused of having broken her vows. She stepped forward among the matrons who had accompanied Scipio to Ostia, prayed to the gods to vindicate her innocence, took hold of the rope, and forthwith the vessel followed her. A statue was erected to Claudia in the temple of Cybele ('turritæ deæ').—*Cui*, i.e. *Æmiliæ*. *Æmilia* was also a vestal virgin, who, when accused of letting the sacred fire go out, manifested her innocence by lighting from the apparently cold ashes a part of her garment.—*Sororem*. Cornelia was the half-sister of Julia, daughter of Scribonia and Augustus.—*Increpat vixisse*. Mortuam esse queritur.—*Deo*, i.e. *Cæsari*. Already had begun the depraved fashion of deifying the Cæsars, even in their lifetime. Comp. Martial, *Epigram.* v. 8. 1: 'Edictum domini deique nostri,' sc. Domitian.

61. *Vestis honores*.—Perhaps a robe or veil conferred, as a distinction, on matrons who had borne three children in lawful marriage.—*Facta rapina domo*. I was not reft by death from a childless family.—*Lepide*. By Lepidus, Cornelia was connected with the gens *Æmilia*.—*Sellam geminasse curulem*. Publius Cornelius Scipio, brother of Cornelia, was ædile and prætor and consul in B.C. 16. All these were curule offices.—*Soror* = ego rapta fui.—*Nata*. Nata ut sis specimen.

69. *Serie fulcite genus*. And with a numerous offspring sustain our family. Comp. Tacitus, *Hist.* iv. 52: 'Non legiones, non classes, perinde firma imperii munimenta quam numerum librorum.' Id. *Ann.* i. 3.

70. *Aucturis*.—So many sorrows will amplify with honour my death (*mea fata*). Comp. Solon ap. Stobæum, cxxi.:

Μήδ' ἐμοὶ ἑκλανστος θάνατος μόλοι, ἀλλὰ φίλοισιν
Καλλείποιμι θανὼν ἄλγεα καὶ στοναχάς.

Translated by Cicero, *Tusc. Quæst.* i. 49:

'Mors mea ne careat lacrymis; linquamus amicis
Mœrorem, ut celebrent funera cum gemitu.'

74. *Hæc cura . . . inusta*.—Anxiety for my sons survives the funeral pyre. Burnt as it were into my bones. Comp. Cicero in Verrem, i. 44: 'Cur hunc dolorem cineri ejus atque ossibus inussisti?'—*Doliturus*. Fac ut doleas sine testibus illis. Weep not in their presence; assume cheerfulness, beguile their eyes when you kiss our children; the night is long enough for weeping.—*In faciem*, etc. Unsubstantial visions of me.

There is a noble passage in the Agamemnon of Æschylus, v. 410, containing a similar image:

Ὀνειρόφαντοι δὲ πενθήμονες
Πάρεσι δόξαι φέρουσαι χάριν ματαίαν.
Μάταν γὰρ, εἴτ' ἂν ἐσθλά τις δοκῶν ὄρῃν,
Παραλλάξασα διὰ χειρῶν
Βέβακεν ὕψις οὐ μεθύστερον
Πτεροῖς ὀπαδοῖς θπνου κελύθοις.

And for the concluding lines of this Elegy, 70–96, Propertius is under obligations to the Alcestis of Euripides, 355 foll.:

Ἐν δ' ὀνείρασι
Φοιτῶσά μ' εὐφραίνουσιν ἂν ἥδ' ὃν φίλος
Κἂν νυκτὶ λεύσσειν, ὅστιν ἂν παρῇ χρόνον.

From which Ovid also (Heroid. xiii. 155) has borrowed.

Nostra ad simulacra. 'To my portrait.' So Adrastus, in 'Alcestis,' says (*l.c.*):

Ἰοφῇ δὲ χειρὶ τεκτόνων δέμας τὸ σὸν
Εἰκασθὲν, ἐν λέκτροισιν ἐκταθήσεται,
Ὡς προσπεσοῦμαι, καὶ περιπτύσσω χέρας
Ὅνομα καλῶν σὸν, τὴν φίλην ἐν ἀγκάλαις
Δόξω γυναῖκα, καίπερ οὐκ ἔχων, ἔχειν.

85. *Adversum . . . lectum.*—Janua is the door of the aula, i.e. atrium, 'lectus genialis in aula' (Horace, Epist. i. 1. 87). The *lectus* (genialis) is called *adversus*, because it stood opposite the door. Ascon. in Milonian: 'Lectulum adversum uxoris . . . fregerunt.' If the man married a second time, the bed was changed.

Sederit cauta noverca. *Cauta*, on her guard over her own children, and against the orphans of Cornelia. It is a gentle way of hinting the proverbial injustice of mothers-in-law. Comp. Laberius, 'Compitalia ap. Gellium,' xvi. 9:

'Nunc tu lentus es: nunc tu susque deque fers
Materfamilias tua in lecto adverso sedet.'

93. *Discite venturam.*—With these beautiful lines may be compared the equally beautiful verses of Pope (Epistle to Arbuthnot):

'Me let the tender office long engage,
To rock the cradle of reposing age,
With lenient arts extend a mother's breath,
Make languor smile, and smooth the bed of death,
Explore the thought, explain the asking eye,
And keep awhile one parent from the sky.'

97. *Nunquam lugubria sumpsi.*—I have never put on mourning for a child.—*Tota caterva.* All my children came to my funeral.—*Causa perorata est.* Recur to verse 27 ('ipsa loquar pro me').—*Testes.* Umbra . . . circa Minoida sellam. *Supra*, 21.

91. *Moribus et cælum patuit*, etc.

'Mortals ere now have scaled the blest abodes,
Ranked for their virtues 'mongst the immortal gods:

My humbler merits ask a lowlier boon :
Horses and chariot, and a laurel crown,
That, as the Elysian way I pass along,
My sires may greet me with accordant song.'

'The idea of a triumphal procession,' says Mr. Paley, 'so familiar to the mind of a Roman, is borrowed to express Cornelia's joyful conveyance to the regions of Elysium.'

NOTES ON OVID.



EPIST. ARIADNE THESEO. All that is necessary to know of the story of Theseus and Ariadne has been told in the notes on the 'Epithalamium' of Catullus, *supra*, p. 122 foll. Many local allusions and illustrative passages will be found there also.

3. *Ex illo litore*.—The shores of the island Naxos, or Dia.

9. *Incertum vigilans*.—'Nor quite awake nor quite asleep.' So Statius, *Thebaid*, v. 212.

'Turbidus incertumque oculis vigilantibus hostem
Occupat.'

15. *Palmis adductis*.—'With my hands pressed tightly;' v. 104:

'Fila per adductas sæpe recepta manus.'

19. *Utroque*, sc. latere.

25. *Mons*.—Mount Dryon. Compare Catull. *Epithal.*: v. 70.

'Ac tum præruptos tristem conscendere montes,
Unde aciem in pelagi vastos protenderet æstus.'

Scopulus is the termination of a mass of rocks, especially a headland abutting on the shore, or running out into the sea. Thus in Crete, *mons Ida* is a chain of hills; Dicte and Dryon are *scopuli*.

28. *Prospectu meo*.—'From the eminence on which I stood.'

29. *Ventis crudelibus*.—'For I was a victim to the pitiless wind that filled your sails.' So 114: 'Flaminaque in lacrimas officiosa meas.'

34. *Excitor*.—'At that sight I just now (frigidior glacie semanimisque) am roused from my apathy.'—*Summa*=clara, magna voce.

36. *Numerum*.—'Its full crew, its complement.' Comp. Cicero, *Verrin*, v. 51: 'Quod certe non fecisset, si suum numerum naves haberent;' and Ovid, *Epist. ex Pont.* ii. 8. 3.

45. *Potius quam*.—Sub. *ut*.

48. *Ogygio*.—Ogyges, or Ogygus, is sometimes called an autochthon of Bœotia, sometimes a son of Bœotus the autochthon. His subjects were named Hectenes, and the land, afterwards Bœotia, Ogygia, from this very ancient legendary king. And since Bacchus came at some very remote pre-historic period to this land, the epithet Ogygius, 'very ancient,' is bestowed on him. 'Oγύγιος' is an epithet denoting extreme antiquity in cities: it is applied by Æschylus, *Pers.* 37, to Egyptian Thebes; to Bœotian Thebes, *Sept. c. Theb.* 310. The word signifies 'dark,' and is probably con-

connected with the Celtic *ogof*, a gloomy cavern; so γᾶς ὑπὸ κεύθεσσι ἀργυροῖσιν, id. Eumen. 989. v. 10. [Paley].

50. *Quamque lapis.* Comp. Catull. 'Epithalam.:'

'Saxea ut effigies Bacchantis prospicit.'

52. *Exhibiturus.*—'But would no more display the pair it had received.'

53. *Vestigia.*—'Vestigium' is the impression, generally of the feet, but also of other parts of the body recumbent or sitting. Cicero, Verrin. ii. 34: 'Præsertim quum in lecto vestigia viderent recentia.'

54. *Intepuere.*—'Were still warm.'

62. *Per ambiguas vias.*—'Precarious tracks.'

66. *Exul.*—This word designates a person who had withdrawn from his native country, in order to escape the punishment of some civil or political offence there by him committed, and who became a citizen of a foreign state. Ariadne fled from Crete, to avoid her father's wrath for her crime of aiding Theseus against the Minotaur, and purposed to take up her abode at Athens, the *exilium*, or foreign home, she had chosen. The poet, in this passage, therefore employs *exul* in its strictly legal sense. See Niebuhr, Rom. Hist. ii. p. 65, E.T. 3rd edit.

67. *Crete, centum digesta per urbes.*—Virgil, *Æneid*, iii. 106:

'Centum urbes habitant magnas, uberrima regna.'

Great as the number may appear, Crete, in its flourishing days, actually contained as many cities or towns as the poets ascribe to it, since the geographers, Stephanus of Byzantium, Ptolemy, and Strabo, accord in their reckoning with the poets (Homer, *Iliad*, ii. 649; Horace, *Carm.* iii. 27. 34; *Epod.* ix. 29). These cities were destroyed by Q. Metellus Creticus in b.c. 67, but ruins belonging to many of these may still be traced. A list of the Cretan towns is given in Smith's 'Dictionary of Geography,' vol. i. p. 705.—*Puero Jovi.* Jupiter, or rather the Cretan Zeus, grew up in Crete, concealed in a cavern of Mount Dicte, where he was nursed by the Curetes and the nymphsAdrasteia and Ida, upon the milk of the goat Amaltheia, and the honey of the mountain bees. Crete was one of the most ancient seats of the worship of Zeus (*Æneid*, iii. 104; Dionys. *Perieg.* 501). Among the portions of the island peculiarly sacred to him was Cnosus, which was said to have been built by the Curetes, and where Minos ruled and conversed with him (Homer, *Odys.* xix. 172).

71. *Tecto recurvo* (v. 128, *Sectaque per dubias saxea tecta vias*), 'the labyrinth,' the covered building whose passages wind back on themselves. See note on Catullus, *Epithalamium*, s.v.

79. *Quæ sum passura.*—'Nor do I call to mind the sufferings or dangers which I, Ariadne, here and now am likely to endure; but the general woes and dangers to which every deserted woman is exposed.'—*Recordor*, applying to what may and probably will happen, as well as to what has already happened, is used by Justin, v. 7: 'Sibi quisque ante oculos obsidionem, famem et superbiam victoremque hostem proponentes: jam ruinam urbis et incendia, jam omnium captivitatem et miserrimam servitutem recordantes.' *Meminisse* is employed in similar manner, *id.* xi. 5: 'Nec belli periculorumque, sed divitiarum memineraat.'

82. *Morsque minus . . . mora.*—That which may happen in the interim. Comp. Sallust, *Catilin.* c. 51: 'In luctu atque miseris mortem ærumnarum requiem, non cruciatum esse.'

83. *Jam, jam venturos*.—Ariadne's fears of wild-beasts were unfounded. Crete, according to Ælian (N. A. iii. 32) and Pliny (N. H. viii. 83), was free from all wild-beasts and noxious animals, an exemption which it owed to Heracles (Diod. Sicul. iv. 17). This assertion, indeed, seems strange in the face of other circumstances, viz. that the Cretan hounds vied with those of Sparta (Ælian, *ib.* iii. 2), and that the Cretan archers were in high repute (Xenoph. Anab. iii. 3; Thucyd. vii. 57). The wild goats of the island (*agrimi*) may perhaps have exercised both dogs and men.

91. *Pariphae*, mother of Ariadne and Phædra, was the daughter of Helios and Perseis, and sister of Circe and Æetes.

95. *Cælum restabat*.—'I am in an island, and cannot escape by land; I have no vessel, and cannot fly by sea: one path alone remains, the air, and for that I am unprovided with wings.' Comp. Ovid, *Ars Amat.* ii. 37:

'Nunc, o nunc, Dædale, dixit,
Materiam, qua tū ingeniosus, habes.
Possidet in terras, et possidet æquora, Minos:
Nec tellus nostræ, nec patet unda fugæ.
Restat iter cælo; cælo tentabimus ire!'

The meaning may be: once the paths of the sky were open, viz. to the inventive (*ingeniosus*) Dædalus; but I am not *ingeniosa*. I have not his skill: and so '*destituor . . . feris*.'

Bellua stravit.—For the rule of vowels long before *sp*, *st*, see note on Propertius, *Eleg.* p. 177.

107. *Cornu*.—Ovid therefore regarded the Minotaur as having the head of a bull, and the body of a man. See note on Catullus, *Epithalamium*.

109. *Adamanta*.—Rock. See note on *adamas*, Propert. *El.* p. 191.

130. *Non ego sum titulus*.—'Omit me not among your claims to triumph.' Comp. Heroid. (ix. 1): '*Gratulor Œchaliæ titulus accedere nostris*.' The allusion is to the Roman usage of conferring on illustrious generals names derived from the lands they had won for the commonwealth,—Africanus, Creticus, Macedonicus, etc.

131. *Nec pater est Ægeus*, etc.—Comp. Dido's address to Æneas (*Æneid*, iv. 364): '*Nec tibi diva parens*,' etc. Theseus was popularly reputed to be the son of Neptune, the deity of the 'mare sævum,' and '*monstra natantia*.'

135. *Mente*.—The mind's eye.—*Vaga*, the ebbing and the flowing tide.—*Horret*, roughens, shudders.—*Articulo*, the hand, trembling while it writes.—*Adoro*, the compound for the simple *oro*, as in *Trist.* i. 41: '*Hac prece adoravi superos ego, pluribus uxor*.'

147. *Qui superant*.—She had torn her hairs—all that are left.

IN LIVOREM. *Livor*.—Literally the pale, ashy hue of a corpse. Auctor ad Herenn. ii. 5, § 8: '*Si tumore et livore decoloratum est corpus mortuum*.' Hence, 'Envy pale and wan.' Ovid describes *Invidia* = *Livor* (*Metamorph.* ii. 775):

'Pallor in ore sedet; macies in corpore toto;
Nusquam recta acies; *livent* rubigine dentes,
Pectora felle virent, lingua est suffusa veneno;
Sed videt ingratos, intabescitque videndo,
Successus hominum; carpitque, et carpitur una;
Suppliciumque suum est.'

3. *Non me.*—Sub. *juvat.*

9. *Mæonides.*—Homer, who was believed to have been a native of Lydia, the ancient name of which country was Mæonia.

10. *Ascræus.*—Hesiod, whose birth-place, according to Pausanias (ix. 38, § 9), was Ascræa, in Bœotia.—*Mustis.* See Servius ad Georgic. ii. 7: 'Mustum tantum singulari dicimus, sicut et vinum, licet Ovidius abusive musta dixerit: sed hoc ille plus fecit, quod et mustis dicit: cum (ut diximus) de his nominibus tres tantum casus usurpari consueverint.' Tibullus, however (Eleg. i. 5. 24), uses *mustum* in the plural: 'Pressaque veloci candida musta pede.'

13. *Battiades.*—Callimachus of Cyrene, whose founder was Battus.

16. *Aratus* was a native of Cyprus, and is sometimes counted among the Pleiades, or seven stars of Alexandrian literature. He wrote the 'Phænomena' (Φαινόμενα), a short astronomical poem, which was translated by Cicero, by Germanicus Cæsar, and by Festus Avienus, in the reign of Diocletian or Theodosius. Quintilian (Inst. Orat. x. 1, § 55) holds this work (the *Diosemeia*) rather cheap: 'Arati materia motu caret, ut in qua nulla varietas, nullus affectus, nulla persona, nulla cujusquam sit oratio: sufficit tamen operi, cui se parem credidit.'

18. *Blanda.*—Winning, flattering.—*Menandros.* Menander was the normal representative of the Athenian 'New Comedy,' a mixture of sport and earnest. The poet no longer makes a sport of poetry and the world; he does not resign himself to a mirthful enthusiasm, but he seeks the sportive character his subject; he depicts in human characters and situations that which gives occasion to mirth: in a word, whatever is pleasant and ridiculous.'

19. *Animosique Accius oris.*—Either his vigorous verses or his confidence in himself; the latter, if Valerius Maximus (iii. 9, § 11) describe Accius truly: 'Is [Accius] Julio Cæsari [Consuli, v. c. 597] amplissimo et florentissimo viro, in collegium poetarum venienti nunquam assurrexit: non majestatis ejus immemor, sed quod in comparatione communium studiorum, aliquanto superiorem se esse consideret. Quapropter insolentix crimine caruit; quia ibi voluminum, non imaginum, certamina exercebantur.' 'Accius atrox,' Trist. ii. 359.

21. *Varronem primamque ratem.*—P. Terentius Varro Atacinus translated the Argonautica of Apollonius Rhodius, the voyage of the original ship *Argo* (Probus ad Virgil Georg. i. 4). See Quintilian, Inst. Orat. x. 1, § 87: 'Interpres operis alieni, non spernendus.'

22. *Aurea terga.*—The Golden Fleece.

25. *Tityrus.*—The Eclogues, *fruges*, the Georgics, *Æneiaque arma*, the Æneid, of Virgil.

28. *Discentur numeri*, etc.—'Shall be learned by heart.' Comp. Ovid, Ars Amand. iii. 334:

'Et teneri possis carmen legisse Properti;
Sive aliquid Galli, sive, Tibulle, tuum:
Dictaque Varro fulvis insignia villis
Vellera, germanæ, Phryxæ, querenda tuæ:
Et profugum Ænean, altæ primordia Romæ.'

29. C. Cornelius Gallus, a distinguished soldier, poet, and orator.—*Notus Hesperis.* He commanded a detachment of Cæsar's army at Actium.—*Notus Eois.* After the capture of Alexandria, he was appointed prefect,

the first Roman prefect, of Egypt. Gallus was an intimate friend of the most eminent literary men of the time in Rome: e.g. Asinius Pollio, Varus, Virgil, and Ovid. The last-named (Trist. iv. 10. 5) assigns to him the first place among the Roman elegiac poets.

39. *Pascitur in vivis Livor*, etc. Comp. Horace, Epist. ii. 1. 10:

‘Diram qui contudit Hydram
Comperit Invidiam supremo fine domari.’

41. *Parsque mei*, etc. Comp. Ars Amat. iii. 339:

‘Forsitan et nostrum nomen miscebitur istis,
Nec mea Lethæis scripta dabuntur aquis.’

The poet was more confident of a perpetual name when he had completed his ‘*Metamorphoseôn Libri*’ (xv. 871):

‘Jamque opus exegi, quod nec Jovis ira, nec ignes,
Nec poterit ferrum, nec edax abolere vetustas.
Quum volet illa dies, quæ nil nisi corporis hujus
Jus habet, incerti spatium mihi finiat ævi:
Parte tamen meliore mei super alta perennis
Astra ferar, nomenque erit indelebile nostrum.
Quaque patet domitis Romana potentia terris,
Ore legar populi; perque omnia sæcula fama,
Si quid habent veri vatum præsentia, vivam.’

TRAGÆDIÆ ET ELEGIÆ CONTENTIO. A passion for heroic or dramatic composition prevailed among the readers, and very generally among the poets of the Augustan age. Rome, since the destruction of Carthage, had performed such mighty acts, and during the civil wars had witnessed so many tragic events, in the exaltation of the low and the humiliation or extinction of the great, that the contemporaries of the second Cæsar not unnaturally desired the stage and literature to embody some of the incidents

‘That bore a weighty and a serious brow,
Sad, high, and working, full of state and woe;
Such noble scenes as draw the eye to flow.’

(Prologue to Henry VIII.)

But, although the wish was general and not unreasonable, the subjects were not well suited to either epic or tragic poetry; nor, with one exception, have any of the numerous heroic poems of this period been preserved. Virgil alone possessed a genius commensurate with epic dignity; and even he is more indebted to the sweetness and majesty of his versification than to the interest of his story, or the originality of his conceptions, for the preservation of his work.

We have already heard Propertius protesting against a request that he should attempt a loftier strain than elegiac verse (Eleg. vi.). Ovid now pleads for similar freedom of choice. He did not indeed always shun the higher and more ambitious road, since he composed a tragedy, ‘*Medea*,’ and in his *Metamorphoses* aims at, and not unfrequently attains to, epic grandeur. The causes for the inferiority of Rome in these branches of

by thick soles, probably by the insertion of layers of cork, in order that the wearer might appear tall and majestic. Hence, Tragedy in general is termed 'Cothurnus.' (Juvenal, Sat. vi. 633.)

16. *Argumenti lente*.—Loiterer over a long-promised poem, viz. a tragedy.

21. *Præterito pudore*.—'Laying all shame for your pranks (*nequitiam*) aside.'—*Thyrso pulsum graviore*, etc. 'It is time to arouse yourself; long ago you have been stirred by nobler impulses' [than love-verses require].

26. *Numeros suos*.—Amatoria carmina, ætati tuæ juvenili convenientia.

28. *Spiritus iste*.—Such vigour as you possess will fulfil all the conditions of epic song.

31. *Limis*.—With eyes askance; cunning.—*Myrtea virga*. The myrtle was sacred to Venus, and therefore appropriate to elegies on the subject of love.—*Fallor*. 'I think that I saw in her hand a bough of myrtle.'—*In me pugnasti*. You are now pleading against me in my own measure.—*Imparibus numeris*, i.e. the Elegiac.

41. *Felicia semina*.—Seeds capable of yielding fruit.—*Munus . . . meum*. Tragedy fights against me with my own weapons.

51. *Mota*.—Tragedia, moved by my prayers.—*A tergo grandius*, etc. In the fifteenth Elegy of the third book 'Amorum,' Ovid bids farewell to the Elegiac muse:

'Quære novum vatem, tenerorum mater Amorum :
Raditur hic Elegis ultima meta meis.'

But as he subsequently composed, in the same measure and in similar strain, his 'Ars Amatoria' and 'Remedium Amoris,' his 'Farewell to the Lighter Muses' was premature.

AD MACRUM POETAM. Ovid was on terms of intimacy with two poets of the name of Macer: (1) Æmilius Macer of Verona, who was older than Ovid, and died in B.C. 16. He wrote poems on birds, snakes, and medicinal plants, and his productions, wholly lost, are thus commemorated in the *Tristia*, ii.:

'Sæpe suas volucres legit mihi grandior ævo,
Quæque necet serpens, quæ juvet herba, Macer.'

(2) Macer, whose prænomen and cognomen are unknown, wrote on Homeric themes (hence, 'Iliacus Macer,' Ex Pont. iv. 16. 6), and is the person to whom these verses are addressed.

Long afterwards Ovid, then an exile on the shores of the Black Sea, addresses him as an old travelling companion, who had visited Sicily and Asia Minor with him (Epist. ex Pont. ii. 10. 21):

'Te duce, magnificas Asiæ perspeximus urbes:
Trinacris est oculis, te duce, nota meis;'

and alludes to his fame as an imitator of Homer:

'Tu canis æterno quicquid restabat Homero,
Ne careant summa Troica fata manu!'

We may infer from Apuleius De Orthograph. § 18, that the title of Macer's poem was 'Bellum Trojanum.'

1. *Carmen ad iratum*.—Macer therefore began with the beginning of the Tale of Troy, and carried down his poem to the epoch at which the Iliad opens, 'the wrath of Achilles.'—*Prima arma juratis viris*. The first muster of the confederates under Agamemnon's command, at Aulis. He seems to have followed, if, indeed, he did not merely abridge or translate, the *Cypria* of Stasinus, a poem in eleven books, in which the events that led to the war and the nine years' contest before the walls of Troy are recorded. The Iliad begins in the tenth year of the war. See Mueller and Donaldson's *Hist. of Greek Literature*, vol. i. p. 92.

4. *Ausuros grandia*.—'Often purposing, and on the point of taking in hand, some lofty theme.' So Horace, Sat. ii. 3. 9: 'Atqui vultus erat multa et præclara minantis.'—*Pudet*, sc. desidiae, inertiae meæ.—*Sumptis ab armis*, i.e. re-sumptis. 'My former courage returns when I put on again my accustomed armour, when I resume my usual topics of love.'—*Quamlibet aptus*. 'To a certain degree tolerably well fitted to my work.'—*Manu privata*. In a hand hitherto employed on lowlier matters than Tragedy. *Numen*, sc. Amoris.—*Domina iniquæ*. An intolerant mistress, who permits me to write of her and love alone.

19–26. Ovid in these lines enumerates some of his imaginary Epistles from heroes to heroines, to which Sabinus (27) furnished poetic answers, six in number. Sabinus appears from the following verses (Ovid, *Ex Pont.* iv. 16. 13) to have written an epic poem:

'Quique suum *Trazena*, imperfectumque *dierum*
Deseruit celeri morte Sabinus *opus*,'

on the subject of Theseus, born at Træzen, in Argolis. The 'opus imperfectum dierum' may have been a continuation or complement of Ovid's *Fasti*. The *Epistolæ* of Sabinus, sometimes printed in editions of Ovid, are the modern productions of one Angelus Sabinus, who lived about 1467.

19. *Reddatur*.—'*Reddere literas*' applies properly to the bearer of letters; *dare*, to the person who sends them by the bearer. In the common phrase, '*Redditæ sunt mihi literæ tuæ*,' à *tabellario* is understood.—*Male gratus*. Who made such an ill return to Medea for saving him and his companions from the fire-breathing bulls and dragon of Colchis.—*Lesbis*, Sappho.—*Toto orbe, diversis locis*. The imaginary correspondents were in almost every part of the world. Dido wrote from Carthage, Sappho from Lesbos, Penelope from Ithaca, etc.—*Noverca*. Phædra, wife of Theseus, 'Hippolyti parens' (24) and step-mother of Hippolytus.—*Elissæ*, Dido.

33. *Qua tutum*.—So far as it is permitted to an epic poet, 'arma carenti.'

36. *Laodamia*.—This and the previous line show that Macer treated of the early incidents of the war of Troy.—*A vestris in mea castra*. A Martis ad Amoris castra. See *Amor.* i. 9. 1:

'Militat omnis amans, et habet sua castra, Cupido:
Attice, crede mihi: militat omnis amans.'

IN MORTEM PSITTACI. From Pliny (N. H. x. 42, § 58) and Apuleius (Florida, p. 125, ed. Bipont.) it appears that the green parrot, or parroquet, alone was known to the Romans. The former describes it thus: 'India hanc avem mittit, sittacen vocat, viridem toto corpore, torque tan-

tum miniato in cervice distinctam. Imperatores salutat, et quæ accipit verba, pronuntiat, in vino præcipue lasciva. Capiti ejus duritia eadem quæ rostro. Hoc, cum loqui discit, ferreo verberatus radio: non sentit aliter ictus. Cum devolat, rostro se excipit, illi innititur leviolemque se ita pedum infirmitati facit.' Apuleius had read Pliny's description, but adds to it further particulars: *e.g.* 'Discit autem statim pullus usque ad duos ætatis suæ annos, dum facile os uti conformetur. . . . Senex autem captus et indocilis est et obliviosus. . . . Ad disciplinam humani sermonis facilius est, glande qui vescitur.' Parrots were accounted sacred birds in the East, and allowed to build their nests and breed in the parks and gardens of the Indian kings. Ælian, *Hist. Anim.* xiii. 18. The Greek naturalist was acquainted with the grey parrot (xvi. 2). The African parrot was not known at Rome before the reign of Nero (Pliny, *H. N.* vi. 29). See Penny Magazine, 'Psittacidæ.'

5. *Horrida*.—Rough, undressed, in token of mourning.

9. *Divertite*.—Turn away, ye birds, from the obsequies of Itys; that is an old story: and turn to (*advertite*) those of this your rare, priceless companion.'

11. *Omnes*.—Und. dolete.—*Turtur*. Between the turtle-dove and the parrot the ancients believed there was some affinity. Ovid, *Heroid.* xv. 38: 'Et niger a viridi turtur amatur ave,' *i.e.* psittaco. Comp. Pliny, Apuleius, *ll.cc.* In a poem sometimes ascribed to Shakspeare, and printed in 1601, among the 'Additional Poems to Chester's Love's Martyr,' is a description of the loves of the Phoenix and the Turtle, which may vie with these verses of Ovid:

'So they loved, as love in twain
Had the essence but in one.
Two distincts, division none;
Number there in love was slain.
Hearts remote, yet not asunder;
Distance, and no space was seen
"Twixt the turtle and his queen.'

15. *Juvenis Phocæus*.—Pylades, son of Strophius of Phocis.

21. *Hebetare smaragdus*.—It was probably read, 'maragdus. See note on Propertius, *El.* vii. p. 177.

25. *Raptus es invidia*.

'Mere envy slew thee; innocent of strife,
And all for talking and a quiet life.
Pugnacious quails attain to length of days,
And seem to thrive the better for their frays.'

29. *Minimo*.—Cibo; 'in vino præcipue lasciva,' Pliny, *l.c.*—*Nux erat esca*. Shakspeare (*Troilus and Cressida*, act v. sc. 2) notes the fondness of parrots for almonds, and Apuleius, *l.c.* says that for a parrot learning to talk, acorns were the proper diet.

34. *Milvus*, the kite or glee (*Falco Milvus*).—*Graculus auctor aquæ*. 'The rain-foretelling jackdaw.' *Auctor* is used for *nuntius*, *Metamorph.* xi. 667. Comp. 'lucis prænuntius ales' (*Fast.* ii. 767).—*Cornix invisæ Minervæ*. The cause of Minerva's abhorrence for the crow is related in *Metamorph.* ii. 530 foll.—*Seculis vis moritura novem*. 'Thou treble-dated

crow' (Shakspeare).—*Humana vocis imago*. Anthol. Græc. ii. 147: ψ/τρακος δ βροτογεννης.—*Deteriora*. 'To the worse full measure of days is given.'—*Phyllacide*. Protesilaus, king of Phylace, in Thessaly, the first of the Greek leaders at Troy who fell by Hector's lance.—*Septima lux*. In certain kinds of fever, the seventh, fourteenth, and twenty-first days are the critical periods; persons dying of starvation, or inability to take food, generally expired also on the seventh day after they had ceased to eat.—*Vacua colo*. 'All the allotted thread had been spun off the distaff.'

52. *Obscena*. 'Noxious, impure.'

'From this session interdict
Every fowl of tyrant wing.
Keep the obsequy so strict.'

('The Turtle and Phoenix,' cited in note 11.)

54. *Vivax Phoenix, unica semper avis*.—A phoenix was said to have made its appearance in Egypt in the reign of Tiberius. Tacitus (Annal. vi. 28) says of this singular and solitary bird (*unica*): 'Sacrum soli id animal, et ore ac distinctu pennarum a ceteris avibus diversum consentiunt, qui formam ejus definire.' It appeared once only in a cycle of five hundred years (Herodotus, ii. 73). Lactantius, in his poem De Phœnice, thus portrays it, terming it, as Ovid does, 'unica Phœnix':

'Albicat insignis misto viridante smaragdo;
Et puro cornu gemmea cuspis hiat.
Ingentes oculis: credas geminos hyacinthos;
Quorum de medio lucida flamma micat.
Æquatur toto capiti radiata corona.
Phœbei referens verticis alta decus.
Crura tegunt squamæ flavo distincta metallo:
Ast unguis roseus pingit honore color.'

Claudian also wrote a poem on the Phoenix. Its effigy appears on the Egyptian monuments, where it has the head of an eagle and human hands. The feathers are yellow, green, and blue; the crest red, and a star appears beside the bird. The Phoenix is the emblem of a solar cycle of five hundred or five hundred and sixty years.

57. *Convertit*.

'The pious birds in deep attention sit
And wonder at Poll's eloquence and wit.'

58. *Pro corpore*.—A small tomb proportioned to his body.

60. *Carmen*.—His epitaph. Virg. Eclog. v. 42:

'Et tumulum facite, et tumulo superaddite carmen.'

JUNONIS ARGIVÆ FESTUM. 1. *Faliscis*.—The name of the city where Ovid's wife was born was Falerii, now *Civita Castellana*, and its inhabitants were Falisci, a Pelasgian race under an Etruscan government. It is probable that Camillus did not take the place, since we find it long afterwards at war with Rome; nor was it completely reduced until after the first Punic war (Livy, Epist. xix.; Zonar. viii. 18). The well-known story of the traitorous schoolmaster and the generous behaviour of Camillus,

may conceal the facts that Falerii and Rome then concluded a treaty of peace.

4. *Bovem*.—Falerii was renowned for its pastures as well as its orchards, for swine as well as oxen: the 'ventres Falisci,' or Falerian sausages, were in as good repute as those of Lucania (Varro, L. L. v. 111; Martial, Epig. iv. 46. 8).

10. *Ara facta sine arte*.—An extemporary altar of turf, like the 'recentes aræ' in Propertius, Eleg. v. 6. 7. Fresh turves were used for a variety of purposes on festal occasions; e.g. (Juvenal, Sat. iii. 172) for the seats of extemporary theatres:

'Ipsa dierum

Festorum *herboso* colitur si quando *theatro*
Majestas.'

Velatas vias. Roads overhung with banners and garlands, or strewn with garments, as in verse 24.—*Index*. Ovid alludes in these verses, 18–21, to some now forgotten legend, belonging to the rites of the Pelasgian Juno.—*More patrum Graio*. It is difficult to understand the connection between Greek customs and a Pelasgian town, except on the hypothesis that the Pelasgi were the common basis of both Greek and Italian population. Juno, we know indeed, was worshipped at Veii. Livy, v. 21: 'Ædes Junonis, quæ in Veientana arce erat.' Yet the worship of Juno Curitis, or Quiritis, Juno armed with a spear (Tertull. Apol. 24), connects the Falisci with the Sabines, who were neither of Etruscan nor Pelasgian origin.—*Halerus*, or Haliscus, was a son or kinsman of Agamemnon, who became a chief of the Auruncans and Oscans (Æneid, vii. 723; x. 411; Servius ad Æneid, vii. 695).

IN MORTEM TIBULLI. *Memnona si mater*, etc.—If immortal mothers, Aurora and Thetis, wept for their sons, Memnon ('nigri Memnonis arma,' Æneid, i. 493.) and Achilles, slain at Troy, mortals may well mourn for their extinct children and friends.

4. *Nimis ex vero*.—'Ελεγος, a song of mourning, is usually derived from the simple cry, ἐλελεῦ, or from ἐ, ἐ λέγειν, to cry, 'woe! woe!'

5. *Vates tui operis*.—'The priest of your worship.'

7. The inverted quiver, the extinguished torch, are sculptural as well as poetical emblems of mourning.

15. *Confusa*.—Troubled with grief. Compare Heroid (xix. 193): 'Nec minus hesternæ confundor imagine noctis.' 'Confusus fletu,' Petronii Satyr. 134.

16. *Juveni*.—Adonis.

18. *Numen habere*.—A special providence of our own. Comp. Fast. vi. 6:

'Est deus in nobis: agitante calescimus illo.

Impetus hic sacræ semina mentis habet.'

Plato (Ion. p. 180) says: κοῦφον χρῆμα ποιητής ἐστὶ καὶ πτηνὸν καὶ ἱερὸν, καὶ οὐ πρότερον οὐδὲν τε ποιεῖν πρὶν ἢν ἐνθόος τε γένηται, καὶ ἐκφράδην καὶ ὁ νοῦς μήκετι ἐν αὐτῷ ἐνῇ. And Cicero (Tuscul. Quæst. i. 26): 'Ego non puto poetam grave plenumque carmen sine cœlesti aliquo mentis instinctu fundere,' id. Arch. 8.—*Scilicet*. 'And yet for all our inspiration.'—*Importuna*, unreasonable, that reckes not of time; as opposed to *opportuna*.

—*Ismario*, Thracian, from Ismarus, a mountain on the south-east coast of Thrace.—*Pater*, Cægrus.—*Mater*. The muse Calliope. Orpheus was, according to one legend, torn limb from limb by Thracian women in their Bacchic frenzy: according to another he was struck by the thunder-bolts of Zeus.

23. *Ælinon*.—*Αἴλιος*, sc. *νόμος*, is a mournful dirge, said to be derived from *αἰ Λίνος*, 'Ah me for Linus!' The class of songs of this kind is called *θρήνοι οἰκτοί*, and the most celebrated among them was the *Λίνος*, which seems to have been popular even in the days of Homer (*Iliad*, xviii. 569). *Αἴλιος*, however, sometimes denoted songs of more cheerful mood. Athenæus, xiv. p. 619, D.

30. *Tela relecta*.—Penelope's web.—*Nemesis*. Of this lady's real name nothing is known.—*Ægyptia sistra*, the rattles used in the worship of Isis. 'Æreum crepitaculum,' Apuleius, *Metam.* xi. 112–121.—*In vacuo toro*, i. e. during the eves and days of the Isiac festivals.

41. *Tene, sacer Vates*.—The tone of Moschus (*Idyll.* iii. 116) is here caught by Ovid:

Φάρμακον ἤλαθε, Βίων, ποτὶ σὸν στόμα, φάρμακον εἶδες.
Πῶς τευ τοῖς χεῖλεσσι ποτὶέδραμε, κ' οὐκ ἐγλυκάνθη;
Τίς δὲ βροτὸς τοσούτος ἀνήμερος, ἢ κερῶσαι τοι
*Ἡ δοῦναι λαλέοντι τὸ φάρμακον;

And the tones of Moschus and Ovid are re-echoed by Shelley in his 'Adonais,' stanz. xxxvi.:

'Our Adonais has drunk poison—oh!
What deaf and viperous murderer could crown
Life's early cup with such a draught of woe?'

45. *Avertit vultus*.—The friend or kinsman who lighted the funeral torch, averted his face when kindling the pyre.—*Erycis*. Venus Erycina, whose temple was at Eryx, in Sicily.

47. *Phæacia tellus*.—Tibullus had fallen sick, and was nearly dying at Corcyra (*Corfu*). Comp. *Eleg.* i. 3.

53. *Priorque*.—*Delia*. See Tibullus, *id.*

62. *Calvo*.—C. Licinius Macer Calvus was one of the most remarkable men of the last age of the Roman commonwealth, since he was equally distinguished for his eloquence and poetical talents. As an orator he ranked, in contemporary estimation, with Cæsar, Brutus, Pollio, and Messala: as a poet with Catullus. He wrote short poems of a light and sportive character; Elegies, one of which, on the death of his mistress Quintilia, was warmly extolled at the time; and fierce lampoons upon Pompeius, Cæsar, and the principal political persons of his day. Horace sneers at him (*Sat.* i. 10. 19: 'Nil præter Calvum et doctus cantare Catullum'), perhaps from envy. From the notices of him by Pliny (*Epist.* i. 16) and Aulus Gellius (*xix.* 9), we may infer that although Calvus wrote with vigour, his versification was harsh and his expressions void of the polish of the Augustan age.

64. *Galle*.—C. Cornelius Gallus was equally celebrated for his military and poetical talents; the one raised him to the prefecture of Egypt, after the fall of Antonius and Cleopatra in B.C. 29: the other procured him the friendship of Asinius Pollio, Varus, Virgil, and Ovid. Gallus committed suicide in B.C. 26. He had given offence to Augustus, though its precise

nature is unknown. He is supposed to have exceeded his powers in Egypt, and to have spoken arrogantly of his own deserts, and of Cæsar's obligations to him. Ovid, *Trist.* ii. 446: 'Linguam nimio non tenuisse mero.' His elegies, none of which have been preserved, were highly esteemed by the contemporaries of Gallus (*id. ib.* iv. 10. 53), and his death excited general sorrow.

AUREA ÆTAS. The number of ages through which mankind passed from a perfect to their present imperfect condition is variously stated by the ancient poets. Hesiod (*Op. et Dies*, 109–208) makes them five; Ovid, omitting the Heroic Age, four; Aratus (*Phænomena* 100–134) three; Virgil (*Georg.* i. 125; comp. *Æneid*, viii. 314) and Tibullus (*Eleg.* i. 35) two only. All looked forward on the expiration of the Iron Age, *i. e.* the present condition of the world, to a restoration of mankind to primitive innocence and happiness. Ovid, in his description of them, follows Hesiod and Virgil. Seneca, or the play-writer who assumes his name, copies Ovid.

1. *Ætas*.—Genus hominum. 'Aureum genus,' Cicero, *Nat. Deor.* ii. 63. 'Aurea gens,' Virgil, *Eclog.* iv. 9.—*Vindice nullo*, there was no guilt, therefore no avenger. Comp. *Æneid*, vii. 203:

'Saturni gentem, haud vinclo nec legibus æquam,
Sponte sua veterisque Dei se more tenentem.'

Tacitus (*Annal.* iii. 26) thus describes this guileless era: 'Vetustissimi mortalium, nulla adhuc mala libidine, sine probro, scelere, eoque sine poena aut correctione agebant, et uti nil contra morem cuperent, nihil per metum vetabatur.'

3. *Verba minacia*.—Penalties for offence.—*Fixo ære*, on tablets of bronze set up in the Forum.—*Supplex turba*, the defendants in civil or criminal cases, who put on mourning and supplicated the jury.

6. *Nondum cæsa*.—The Romans never took kindly to the sea, and affected to despise commerce; hence their poets indulge in frequent invectives against the inventors of ships, mariners, merchants, etc. (Virgil, *Eclog.* iv. 32–38; Tibull. *Eleg.* i. 3. 37–40; Propert. *Eleg.* iii. 5. 11 foll.)—*Peregrinum orbem* = terras peregrinas. So Tacitus (*Annal.* ii. 2) employs *orbis* for a part of the world: 'Alio ex orbe regem,' *i. e.* ex Italia.—*Præcipientes*. With steep perpendicular sides. Compare with vv. 9–11, Tibull. *Eleg.* i. 3, 47:

'Non acies, non ira fuit, non bella; nec ense
Immiti sævus duxerat arte faber.'

And again, *id. ib.* 10. 9: 'Non arces, non vallus erat.' Hesiod, *Op. et Dies*, 119: ἡσυχοὶ ἔργα νέμοντο.

12. *Securæ* = sine cura. 'Ἀκηδέα θυμὸν ἔχοντες—Νόσφιν ἄτερ τε πόνων καὶ διζύος,' Hesiod, *ib.* 112.—*Immunis*, free from duties (*munia*), *i. e.* the duty of responding to the cares of the husbandman.—*Ipsa per se* = sponte. Hesiod, *ib.* 118: καρπὸν δ' ἔφερε ζείδωρος ἄρουρα—Αὐτομάτη πολλὸν τε καὶ ἀφθονον. So Homer, *Odys.* ix. 109, says of the Cyclopes' land:

Ὅθι φτεγεύουσι χερσὶν φυτὸν οὐτ' ἄρδωσιν,
'Ἀλλὰ τὰ γ' ἄσπαρτα καὶ ἀνήροτα πάντα φύονται.

13. *Rastro*.—Here and in the *Georgics* *rastrum* signifies 'a harrow.'

It is a very heavy implement ('iniquum pondus rastri,' Georg. i. 164; 'incumbere rastri,' *ib.* 213), inflicting deep wounds on the soil.—*Nulla cogente.* 'Nullis hominum cogentibus,' *ib.* ii. 10; 'nullo poscente,' *ib.* i. 128.

'Ipsaque tellus

Omnia liberius nullo poscente ferebat.'

Creatis, terra.—*Arbutos fetus.* The fruit of the strawberry-tree. The arbutus grows plentifully in Italy, where the poorer sort of people frequently eat the berries, which have the appearance of strawberries, but are larger, and have not, like them, the seed on the outside of the pulp. Comp. Lucretius, v. 934:

'Quod sol, atque imbres dederant, quod terra crearat
Sponte sua, satis id placabat pectora donum:
Glandiferas inter curabant pectora quercus
Plerumque, et quæ nunc hyberno tempore cernis
Arbuta puniceo fieri matura colore.'

21. *Mox.*—In swift succession.—*Nec renovatus ager*, nor did the fields need to lie fallow in alternate years in order to be white with harvests.—*Lilce*, the ever-green oak—the holm-oak.

NARCISSUS. The fame of Narcissus survived until a very late period. Pausanias (ix. 31, § 6) relates several forms of the legend. The Fons Narcissi was in the territory of Thespiae.

1-4. Ovid dwells on the stillness and clearness of the pool, in order that he may the better convey to the reader its reflection of the face and form of Narcissus.

8. *Secutus.* Attracted by the appearance of the place and the coolness of the fountain. So Cicero, *De Legib.* i. 1: 'Hanc amoenitatem loci sequor.'—*Spem*, umbram quam corpus esse sperabat.

15. *Dignos . . . crines.*—*Amor.* i. 14, 31:

'Formosæ periere comæ, quas vellet Apollo,
Quas vellet capiti Bacchus inesse suo.'

19. *Imprudens.*—Improvidens, nescius illam imaginem esse umbram suam.

27. *Avertere.*—'Do but look away,' 'look no more.'

29. *Nil habet ista sui.*—That fatal image has no substance.

31. *Cereris.*—Food.—*Opaca*, darkened by the shadow of the wood, v. 6.

38. *Ecquem . . . in ævo.*—*Ecquem* meministis in longo ævo (quum vestræ tot agantur secula vitæ) qui sic tabuerit.

44. *Ipsæ.*—Imago reperiussa.—*Resupino*, bent down.

48. *Unice.*—Strange, perverse.

60. *Inopem me copia fecit.* Comp. Ausonius, *Epigramm. de Narcisso*, 95-6:

'Si cuperes alium, posses, Narcisse, potiri:
Nunc tibi amoris adest copia; iructus abest.'

64. *Superant*—supersunt. *Æneid.* iii. 339: 'Superatne (superestne) et vescitur aura?'—*Misero.* 'Qui me miserum reddit.'

74. *Summa ab ora.*—From the upper portion, folds, or hem, where it encircled his shoulders and neck.

80. *Laquefacta*.—Again become clear : he had ceased to weep and disturb the pool with his tears (v. 69).

87. *Echo*.—The nymph Echo had pined away and become a bodiless voice from love to Narcissus. *Metamorph.* iii. 396 foll.

‘Attenuant vigiles corpus miserabile curæ;
Adducitque cutem macies : et in æra succus
Corporis omnis abit : vox tantum atque ossa supersunt :
Vox manet : ossa ferunt lapidis traxisse figuram.
Inde latet silvis ; nulloque in monte videtur ;
Omnibus auditur : sonus est, qui vivit in illa.’

91. *Sorores . . . fratri*.—The nymphs are called the sisters of Narcissus, and he their brother, because he was the son of a nymph, Liriope, of Thespiæ.

95. *Croceum pro corpore florem*.—The narcissus grows abundantly about Mount Helicon, the scene of Narcissus’s transformation. The Greek word is probably derived from the Persian *Nirgis*. It was sacred to Demeter and Kora (Sophocl. *Ædip.* Colon. 682).

Of this legend, so beautifully narrated by Ovid, there are other forms :

1. Among the lovers of Narcissus was a youth named Ameinias, who slew himself at the door of Narcissus’s house, and called upon the gods to avenge his death. Narcissus, tormented by self-love and by repentance, put an end to his life, and from his blood there sprang up the flower that bears his name.

2. Another account stated that he had a beloved twin-sister, his express image, and that after her death he gazed on his own features reflected in a well, to satisfy his longing for the deceased.

3. A third story was that he melted away into the well where he had beheld his own image. This was rationalized into drowning himself in the well (Eustathius ad Homer. p. 266). Many legends were invented to account for the origin of flowers. Thus, from the blood of Ajax Telamon there sprang up a purple flower which bore on its leaves the letters αἶ, at once the initials of his name and expressive of a sigh. The blood of Adonis became a rose ; the tears of Aphrodite for his death an anemone. Bion (*Epitaph.* Adonidos, 65).

SOMNI DOMUS. Spenser’s description of ‘The House of Sleep’ is more finished than Ovid’s, but, as will be seen, is under some obligations to it :

‘He, making speedy waye through spersèd ayre,
And through the world of waters wide and deepe,
To Morpheus’ house doth hastily repaire.
Amid the bowels of the earth full steepe
And low, where dawning daye doth never peepe,
His dwelling is. There Tethys his wet bed
Doth ever wash, and Cynthia still doth steepe
In silver dewe his ever-drooping hed,
Whiles sad Night over him her mantle black doth spread.

‘Whose double gates he findeth locked fast,
The one fayre framed of burnisht ivory,
The other all with silver overcast:

And wakeful dogges before them farre do lye,
 Watching to banish Care, their enemy,
 Who oft is wont to trouble gentle Sleepe.
 By them the sprite doth passe in quietly,
 And unto Morpheus comes, whom drownéd deepe
 In drowsie fit he findes : of nothing he takes kepe.
 ' And more to lulle him in his slumber soft,
 A trickling streame from high rock tumbling downe
 And ever-drizzling raine upon the loft,
 Mixt with a murmuring wiude, much like the sounne
 Of swarming bees, did cast him in a sowne.
 No other noyse, nor peoples' troublous cryes,
 As still are wont t'annoy the walléd towne,
 Might there be heard; but careless Quiet lyes
 Wrapt in eternal silence, farre from enemyes.'

1. *Cimmerios*.—The Cimmerii in Homer (*Odys.* xi. 13 foll.) dwell beyond the Ocean, *i.e.* on the further side of the great river which enfolds the earth. Some of Ovid's description of their land of darkness and mist is borrowed from the *Odyssey*:

Ἐνθα δὲ Κιμμερίων ἀνδρῶν δῆμος τε πόλις τε,
 Ἡέρι καὶ νεφέλῃ κεκαλυμμένοι· οὐδέ ποτ' αὐτοῦς
 Ἡέλιος φάεθον ἐπιδέρεται ἀκτίνεσσιν,
 Οὔθ' ὅπῃτ' ἂν στείλῃσι πρὸς οὐρανὸν ἀστεροέντα,
 Οὔθ' ὅταν ἂψ ἐπὶ γαίαν ἀπ' οὐρανὸθεν προτράπηται.

The 'Cimmerium domus' is described by Valerius Flaccus, *Argonaut.* iii. 398. The Cimmerians were an historical as well as a mythic race. They once were the chief occupants of the Tauric Chersonesus (Crimea). On this peninsula was the Κώμη Κιμμερική mentioned by Strabo (xi. 2, p. 402) as the point from which vessels that entered the Sea of Azof laid their course for the markets at the mouth of the Tanais. Herodotus (iv. 12) mentions, as still remaining in his time, the tombs of Cimmerian kings near the Tyras (Dniester), and several places in the Scythian country.

5. *Dubæ lucis*.—'Light much like a shade.'—*Ales*. The cock. Lucian (*Veræ Histor.* ii. 31, p. 29, ed. Bipont.) assigns the cock (Ἀλεκτρώων) a temple in the city of Somnus: it is in the midst of a wood of poppy and mandragora-trees (μυκῶνες ὑψηλαὶ καὶ μανδραγόραι), tenanted by innumerable bats (πολύ τι πλῆθος νυκτερίδων).—*Sollicitive canes*. 'Wakeful dogges' in Spenser, *l.c.* Livy, v. 47: 'Canes *sollicitum* ad nocturnos strepitus animal.'—*Anser*. Though the dogs slept, the geese in the capitol discerned the approach of the Gauls. Comp. *Metamorph.* viii. 684: 'Unicus anser erat, minimæ custodia villæ.' See Columella, R. R. viii. 13.

12. *Lethes*.—In sleep men forget their cares; that river is accordingly the stream appropriate to the House of Sleep. Virgil (*Georg.* i. 87) calls Somnus *Lethæus*. In the Hymns of Orpheus, 84, 8, Somnus is the brother of Lethe. Callimachus (*Del.* 324) ascribes to Somnus a sleep-drenched wing, ληθαίων πτερόν.

15. *Soporem*.—The dew of slumber. Dryden's translation of 'The House of Sleep' is excellent:

' Iris from the steep
Descends to search the silent House of Sleep.
' Near the Cimmerians, in his dark abode,
Deep in a cavern, dwells the drowsy god :
Whose gloomy mansion nor the rising sun,
Nor setting, visits, nor the lightsome noon :
But lazy vapours round the region fly,
Perpetual twilight, and a doubtful sky :
No crowing cock does there his wings display,
Nor with his horny bill provoke the day :
Nor watchful dogs, nor the more wakeful geese
Disturb with nightly noise the sacred peace :
Nor beast of nature, nor the tame, are nigh,
Nor trees with tempests rocked, nor human cry ;
But safe repose, without an air of breath
Dwells here, and a dumb quiet next to death.

' An arm of Lethe, with a gentle flow
Arising upwards from the rock below,
The palace moats, and o'er the pebbles creeps
And with soft murmurs calls the gentle sleeps ;
Around its entry nodding poppies grow,
And all cool simples that sweet rest bestow.
Night from the plants their sleepy virtue drains,
And passing sheds it on the silent plains.
No door there was the unguarded house to keep,
On creaking hinges turned, to break his sleep.

' But in the gloomy court was raised a bed,
Stuffed with black plumes, and on an ebon stead.
Black was the covering too, where lay the god,
And slept supine, his limbs displayed abroad.
About his head fantastic visions fly,
Which various images of things supply,
And mock their forms : the leaves on trees not more,
Nor bearded ears in fields, nor sands upon the shore.'

BAUCIS ET PHILEMON. The imaginary reciter of this story is Lelex,

' An old, experienced man,
Who thus with sober gravity began' (Dryden),

in reply to the impious doubts of Pirithous, son of Ixion, who had denied the power of the gods to work miracles. Ovid is supposed to have borrowed freely in this poem from the 'Hecale' of Callimachus, now lost ; for she, like Baucis, was a very old and very hospitable woman. See Plutarch, Theseus, c. 14. After death Hecale was worshipped in Attica, διὰ τὸ ξενίαι ὀνηθεῖα. The story of 'Hyrieus' (Fast. v. 499) is very similar to that of 'Baucis and Philemon.'

5. *Pittheus* was son of Pelops, Pelops of Tantalus, king of Phrygia.—*Quondam regnata*. Pelops was expelled from Sipylus, in Phrygia, by Ilus (Pausanias, ii. 22, § 4), and settled at Pisa, in Elis. The great southern peninsula of Greece, Peloponnesus, derived its name from him.

8. *Mersis*, coots.—*Fulices*, fishing cormorants.

10. *Atlantiades*.—Hermes, son of Maia, daughter of the Titan Atlas.

18. *Nec refert.*

'For master or for servant here to call
Was all alike, where only two were all;
Command was none where equal love was paid,
Or rather, both commanded, both obeyed.'

21. *Submisso vertice.*—Stooping their heads beneath the low lintel.25. *Ignes hesternos.*—Comp. Fast. v. 506:

'Ignis in hesterno stipite parvus erat.
Ipse genu posito flammæ exsuscitat aura,
Et promittit quassas comminuitque faces;'

and Æneid, viii. 410, the good housewife, rising early in the morning,

'Cinerem et sopitos suscitât ignes.'

"This mode of keeping in and blowing up a fire is familiar to any one who has been in a country where wood or peat is the fuel." (Keightley, note on Ovid, *l.c.*)

26. *Anili.*—*Debili.* Tacitus (Ann. vi. 9) uses '*senilis*' in the same sense: '*Vestilius senili manu ferrum tentat.*'

27. *Ramalia.*—The dry boughs, or the '*canna palustris*' of the roof, v. 8. In this line there is perhaps a vestige of the '*Hecale*' of Callimachus: *παλαίθερα κάλα καθήρει.* She pulled down the long-stored logs.—*Sordida terga*, the smoke-soiled bacon.—*Nigro*, blackened with smoke.—*Sentiri-que moram prohibent*, and suffer not the time, while supper is making ready, to appear (to be felt as) long.—*Clavo*, on a wooden peg.—*Torus, lecto.* For the difference between *torus* and *lectus*, see note on Tibullus, Eleg. I. p. 149. *Torus*, here is a cushion stuffed with meadow-grass. Comp. Fast. v. 519: '*... flumineam lino celantibus ulvam.*'—*Succincta.* Having her gown tucked up so as to be able to serve at table. Compare Horace, Sat. ii. 6. 107: '*Veluti succinctus cursitat hospes.*' "The Asiatics tuck up their garments when they are preparing to run or walk quick." (Macleane's note on Horace, Sat. i. 5. 6.)—*Pes tertius.* The simplest and most old-fashioned form of tables was that of a tripod; the tables were small, admitting of at most three persons. Comp. Horace, Sat. i. 3. 13: '*Sit mihi mensa tripes.*'—*Sustulit clivum*, held up the sloping board.—*Mentæ*, 'broom of fresh-cut mint,' in place of the sponge used for cleaning tables in less humble houses.—*Bicolor.* The olive is green and black in colour. *Sincera* is properly the epithet belonging to *baeca*. The olives at Philemon's supper were neither salted nor steeped in vinegar. (Columella, R. R. xi. 50.) The olive was sacred to Minerva. *Corna*, cornel-berries; '*lapidosa corna*,' Æneid, iii. 649; *intuba*, succory; *radix*, radishes; *lactis coacti*, clotted milk; '*coagula*,' Fast. iv. 453; *ova*, with which began an Italian supper. All these edibles denote the poverty of the hospitable old couple.—*Non acri* . . . *favilla*, gently turned over in a slow fire of ashes.—*Fictilibus.* Dishes of red clay. Comp. Tibullus, Eleg. i. 1. 38: '*Fictilia antiquus primum sibi fecit agrestis Pocula, de facili composuitque luto.*'—*Qua cava sunt.* Their insides, the bowls. So Theocritus, i. 27: *βαθὺ κισσύβιον κεκλυμένον ἀδεί καρφῷ.*—*Epulas calentes*, the cooked portion of the meal, '*terga suis*,' v. 31.—*Nec longæ . . . senectæ.* The order is, '*vina, nec longæ senectæ, rursus referuntur*,' wine, and that by no means old, is a second time restored to the table; '*paulumque seducta dant locum*

mensis secundis, and is soon removed to make room for the second course of fruits: *i.e.* walnuts, dried figs, dates, (*rugosis*, shrivelled, dried) plums, apples.

60-1. *Super omnia . . . voluntas.*

'But the kind hosts their entertainment grace
With hearty welcome and an open face;
In all they did you might discern with ease
A willing mind and a desire to please.' (Dryden.)

84. *Stramina flavescent.* It would be better to arrange these lines in the following manner:

'Stramina flavescent, aurataque tecta videntur,
Cælatæque fores, adopertaque marmore tellus.'

'For roof of straw they see a roof of gold;
For floor of earth a marble floor behold;
Their hut's low wicket, wondrous sculptures grace,
And stately columns hovel-props replace.'

94. *Vota fides sequitur.*

'The wish, as soon as uttered, was fulfilled.'

97. *Incipere*, *i.e.* 'narrare sicut æditui templi.'

102-107. The closing lines are thus rendered by Dryden:

'E'en yet an ancient Tyanean shows
A spreading oak that near a linden grows;
The neighbourhood confirm the prodigy,
Grave men, not vain of tongue, or like to lie.
I saw myself the garlands on their boughs,
And tablets hung for gifts of granted vows;
And offering fresher up, with pious prayer,
"The good," said I, "are God's peculiar care,
And such as honour heaven shall heavenly honour share."'

MEDÆA. The rhetorical, indeed the dramatical, vigour of this soliloquy of Medæa's, might lead us to the opinion that Ovid, had he curbed instead of indulging his fancy, would have succeeded as a tragic or epic writer, and that, in the *Contentio*, Tragedia was right in endeavouring to enlist him under her banners. It might be said of him, as of a contemporary poet: '*Tanta illi erat velocitas orationis, ut vitium fieret.* Itaque D. Augustus optime dixit, "*Aterius noster sufflaminandus est.*"' (Seneca, *Exc. Controv.* 4, præf.) It is interesting to see Medæa in the character of a loving and self-sacrificing maiden, as yet unsoiled by crime, and unembittered by remorse. She has become, in Greek, Latin, and Italian dramas, and even in Ovid's heroic epistle (*Heroid.* xii.), a stage virago, inspiring some pity, but much more terror. Valerius Flaccus, in his '*Argonautica*,' has infused into his Medæa some of the tenderness and self-devotion portrayed by Ovid; but less effectively, because he is so much more of the rhetorician than the poet.

7. *Modo denique*.—*Modo*, at this instant. '*Denique modo*' is a very unusual combination: it seems to imply that Medæa was now entering on

a new experience of life. *Denuque* sometimes means 'breviter,' 'paucis,' 'omnino,' 'in short.'

11. *Nova*.—Strange, unprecedented, 'insolita.' Comp. 'nec notis ignibus arsi,' in Medea's epistle, v. 33.—*Cupido, mens*; passion, reason. 'Hinc amor hinc timor est,' Epist. v. 61.—*Orbis*. 'Terræ.' Civilized Greece would appear to the barbarian Colchian another world.

20. *Forma*.—Jason's beauty is said by the Scholiast on Pindar (Pyth. v. 6) to have captivated Juno: *ὅτι δὲ εὐπρεπὴς ἦν ὁ Ἰάσων, δῆλον ἐκ τοῦ καὶ τὴν Ἥραν αὐτῇ ἐπιμανῆναι*. His *decor* is thus described in the Epistle, v. 11:

'Cur mihi plus æquo flavi placuere capilli
Et decor et linguæ gratia ficta tuæ?'

28. *Terrigenas feros*.—The fierce earth-born warriors to spring from the sowing of the dragon's teeth.—*Draconem*. The appearance of this monster is finely described by Valerius Flaccus [*Argonautic*. viii. 56]:

'Subito ingentem media inter nubila flammam
Conspicit, et sæva vibrantes luce tenebras.
Quis rubor iste poli? quod tam lugubre refulsit
Sidus? ait. Reddit trepido cui talia virgo:
Ipsius en oculos et lumina torva draconis
Adspicis: ille suis hæc vibrat fulmina cristis.'

42. *Matrum turba*.—The mothers of the heroes whom I have preserved, 'servatæ pubis Achivæ,' v. 48.

55. *Charybdæis*; (57) *Scylla*.—Neither of these perils are on the route from Colchis to Iolchos, in Thessaly; but the ship Argo pursued a very devious course on its return. 'The fame of the Odyssey,' says Mr. Keightley (*Mythology*, p. 475, 2nd ed.), 'made it an established article of belief that the Argonauts returned home through the Mediterranean.' He has traced the various routes ascribed to them by the mythologers.

56. *Nunc sorbere fretum*. Comp. Epist. 125.

61. *Conjugiumne putas*.—*Æneid*, iv. 172: 'Conjugium vocat: hoc prætextit nomine culpam.'

AJACIS ET ULYSSIS CONTENTIO. The *certamen armorum*, between Ajax and Ulysses, for the armour of Achilles, was a very favourite subject with ancient poets and rhetoricians. The first mention of the dispute is in *Odyssey*, xi. 542, and the memory of it was long preserved among the *Æolian* race (Pausanias, *Attic*. p. 86). The 'Æthiopis' of Arctinus closed with this contention, and it is recorded in the 'Lesser Iliad' of Lesches. *Æschylus* wrote a play on the *Ὀπλων Κρίσις*; and in Latin there were tragedies by Pacuvius and Attius on the same theme. Timanthes and Parrhasius painted the scene of strife, and as the picture of the former proved to be the favourite, Parrhasius, in the character of Ajax, remarked, 'Se moleste ferre quod iterum ab indigno victus esset' (Pliny, *N. H.* xxxv. 10, § 72). There are also two declamations on the subject, one ascribed to Ajax, the other to Ulysses, among the works of the rhetorician Antisthenes. (Reiske, *Orat. Græc.* vol. viii.) Next to Ovid's, however, the most full description extant of the strife is that in the 'Post-Homerica' of Quintus Smyrnæus (v. 180–316). To some of these sources Ovid is doubtless indebted; but he has made the story his own by the eloquence, vigour,

and dignity, with which he has handled it. The principal coincidences between the Latin poet and his precursors will be pointed out.

1. *Corona*.—Ovid omits one picturesque circumstance. Quintus says (v. 177) that in the 'circle'

Τρώων ἐρικυδέες νῆες
ἔχουσι ἐν μέσσοισι, δορυκτῆτοί περ ἰόντες
Ὅφρα θέμιν καὶ νείκος ἀρήϊον ἰθύνωσιν.

There is a magnanimity in thus admitting captives as arbiters, worthy of a chivalrous legend.

3. *Ut=utpote qui*.—Cicero, Pro Rosc. Amer. 17: 'Homo, ut erat furiosus, respondet.'—*Impatiens iræ*. Μέγ' ἀσχαλῶν, Quint. Smyr. v. 180. —*Sigeia litora*. The Sigean promontory in the Troad formed the north-western extremity of Asia Minor, and stood at the entrance of the Hellespont. Near it the naval camp of the Greeks was supposed to have been placed. It is the modern *Yeniskeri*.

7-8. Comp. Quintus, ib. 212:

Μέσσοισιν ἔχες νέας, οὐδέ τι θυμῷ
Ἐπλῆς, ὥσπερ ἔγωγε, θοὰς ἔκτοσθεν ἐρύσσαι
Νῆας . . . οὐδὲ μὲν αἰνὸν
Πῦρ νηῶν ἀπάλαλκες· ἐγὼ δ' ὕπ' ἀταρβείῃ θυμῷ
Ἔστην καὶ πυρὸς ἄντα, καὶ Ἑκτορος.

9. *Fictis*, well glossed, well poised, artful. Quint. ib. 222:

Νῦν δ' ἄρα μύθων
Ἰδρεῖν πίσυνος, μεγάλων ἐπιμαίειν ἔργων.

13. *Nec memoranda*, etc.—Enumeranda.

15. *Quorum nox conscia*, etc.—The allusion is to the expedition to the Trojan camp by night (Iliad, x.), in which Diomedes and Ulysses slew Rhesus, the Thracian king, and bore off his horses. Hence Seneca (Troad. 754) calls Ulysses 'nocturne miles,' and Diomedes (v. 38) 'Ithaci comes nocturnus.'—*Tenuisse*=obtinuisse.

16-20.

'Great is the prize demanded, I confess,
But such an abject rival makes it less.
That gift, those honours, he but hoped to gain,
Can leave no room for Ajax to be vain:
Losing he wins, because his name will be
Ennobled by defeat, who durst contend with me.'

(Dryden.)

22. *Nobilitate potens*.—Quintus, 236:

Γένος δέ μοι ἔστιν ὅθεν μέγαλ' Ἀχιλῆϊ.

Telamon, the father of Ajax, was a friend of Hercules (Schol. ad Apollon. Rhod. i. 1289), and joined him in his expedition against Laomedon, king of Troy. He was also one of the Argonauts.—*Pagasæa carina*. The ship Argo, built at Pagasæ, a seaport of Magnesia in Thessaly.

25. *Huic*.—Pointing to himself.—*Sisyphon*. Sisyphus was, according to some stories, the putative father of Ulysses. In the play of 'Iphigenia at Aulis' (524), Ulysses is called Σισύφειον σπέρμα.

29. *Series*, sc. avorum.—31. *Frater erat*. Æacus was father of Peleus, who was father of Achilles; and of Telamon, who was father of Ajax. For the pedigree of the Æacids, see Isocrates, Evagoras, p. 452.

34. *Nulloque sub indice*.—Ulysses was very reluctant at first to join the Greek expedition against Troy, an oracle having declared that if he went, he would not return until after twenty years of war and wandering. (Odys. xxiv. 116.)

37. *Sollertior . . . inutilior*.—Palamedes, son of Nauplius. Comp. Æneid, ii. 81–85:

‘Si forte tuas pervenit ad aures
Belidæ nomen Palamedis et inclyta fama
Gloria: quem falsa sub proditione Pelasgi
Insontem, infando indicio, quia bella vetabat,
Demisere neci.’

The cause of the feud of Ulysses with Palamedes is ascribed by some writers to the latter having detected the feigned madness of Ulysses (*furor fictus*, 36), and compelled him to join the expedition against Troy; by others, because he had been severely censured by Palamedes for returning empty-handed from a foraging expedition into Thrace. (Serv. ad Æneid, ii. 81.)

41. *Donis patruelibus*.—Gifts due to the blood relation of Achilles.

44. *Nec comes hic*.—Comp. Quintus, v. 194: ὧς μὴ ὄφειλες ἐκείσθαι.

45. *Hortator scelerum*.—Æneid, vi. 529: ‘hortator scelerum Æolides.’—*Pœantia proles*. Philoctetes, son of Pœas, king of Methone. Quintus Smyrnæus (ix. 352–396) describes his exile and long sufferings in the island of Lemnos, where he had been left behind with an incurable wound, by the advice of Ulysses, and the command of the Atreidæ.

53. *Velaturque aliturque avibus*.—Comp. Attius, Philoctetes, Fr. 10, ap. Cic. de Finib.:

‘Configo tardus celeres, stans volatiles,
Pro veste pinnis membra textis contegens;’

and Quintus, ix. 358:

Οἰωνῶν πτερὰ πολλὰ περὶ λεχέεσσι κέχυντο·
‘Ἄλλα δὲ οἱ συνέραπτο περὶ χροῖ, χεῖματος ἕλκαρ
Λευγαλέου· δὴ γὰρ μιν ἔπην ἔλε λιμὸς ἀτερπής, κ.τ.λ.

Seneca (Epist. xc.) alludes to the feather-dresses of barbarous tribes: ‘Non corticibus arborum pleræque gentes tegunt corpora? Non avium plumæ in usum vestis conseruntur?’

54. *Debita epacula*.—The arrows of Hercules, which he, dying, gave to Philoctetes. The oracles declared that Paris could be slain by these arrows alone, and until Paris was slain, Troy could not be taken.

61. *Exilio* refers to Philoctetes, *necē* to Palamedes.

64–69. *Desertum ut Nestora*.—See Iliad, viii. 80–100.

75. *Jacentem*.—Quintus, 202:

‘Ὅς σ’ ἐνὶ χάμμῳ
Ἐξεσάσσα πάροιθεν, ὑποτρομέοντα κυδοιμὸν
Δυσμενέων.

82. *Hector . . . secumque deos*.—Iliad, xiv. 210, 307, 326.

86. *Pondere*.—Iliad, xiv. 416 foll.

87. *Poscentem*.—Iliad, vi. 67 foll.—*Concurreret*, engage in single combat.

88. *Sortemque meam vocistis*.—‘Ye prayed that the choice might fall on me.’ Ζεῦ πάτερ, ἢ Αἴαντα λαχεῖν, ἢ Τυδείας υἱόν (Iliad, vi. 179).

93. *Nempe ego*.—‘For was it not I who guarded the ships?’ etc. For the relation between *-que* and *-pe*, e.g. *nem-pe*, *nam-que*, see Donaldson’s ‘Varronianus,’ p. 322, 2nd ed.; and comp. Iliad, xv. 743–45:

Ὅστις δὲ Τρώων κόλῃς ἐπὶ νηυσὶ φέροιστο
 Ξὺν πυρὶ κηλείψ, χάριν Ἐκτορος δῖον ἄντατος,
 Τονδ’ Ἀίας οὐβασκε, δεδόμενος ἔγχεϊ μακρῷ
 Δώδεκα δὲ προπάρειθε νεῶν αὐτοσχέδον οὔτα.

94. *Pro navibus*.—Sub. servatis.

97. Comp. Valer. Max. vii. 5, § 6: ‘Non Catoni prætura, sed præturæ Cato negatus est.’

98. *Rhesum Dolona*.—Rhesus was a son of the Thracian king, Eioneus. He possessed horses white as the snow and rapid as the winds of his native land. An oracle had declared that if the steeds of Rhesus once drank of the rivers of the Troad,—the Simois or Scamander,—Troy could not be taken. Ulysses and Diomedes carried off the horses by night, and murdered Rhesus in his sleep. The story is related in the tenth book of the Iliad, and formed the subject of a tragedy, ascribed to Euripides. Dolon, son of Eumedes, was a Trojan, son of the herald Eumedes. On condition of receiving the horses and chariot of Achilles, he undertook to play the spy in the Grecian camp. (Iliad; Euripides, *ib.*) He is called *imbellis*, because his principal quality was swiftness of foot.

“Ὁς δὴ τοι εἶδος μὲν ἔην κακὸς, ἀλλὰ ποδώκης.

Virgil (*Æneid*, xii. 346) makes Dolon a present of valour.—*Helenum*. See note, *infra*, v. 320.

105. *Ipsæ nitor galeæ*.—In the Doloneia (Iliad, x. 261), or account of the raid on the Trojan camp, Ulysses covers his head with a boar’s skin in order that the brightness of a helmet may not betray him to the enemies’ sentinels.

110. *Clypeus . . . mundi*.—For the sculptures on the shield of Achilles, see Iliad, xviii. 468–607, and comp. Quintus, v. 5–201.

114. *Cur spoliaria, erit, etc.*—When Hannibal reviewed the sumptuous army of Antiochus the Great, he said, in allusion to their rich accoutrements and poor discipline, ‘Capital plunder for Rome!’ (Macrobius, Saturnal. ii. 2, § 1).

121. *Arma viri fortis . . . relatis*.—Seneca (Controv. ii. 11) says of Ovid: ‘Adeo autem studiose Latronem audivit, ut multas ejus sententias in versus suos transtulerit. In “Armorum judicio,” dixerat Latio, “Mittamus arma in hostes, et petamus.” Naso dixit, “Arma viri fortis,” etc.;’ and comp. Quintus, *ib.* 218–226.

125. *Oculos . . . moratos*.—This description of Ulysses is taken from Homer (Iliad, iii. 217):

Ἄλλ’ ὅτε δὴ πολύμητις ἀναΐξειεν Ὀδυσσεὺς
 Στάσκεν, ὅπαι δὲ ἵδασκε, κατὰ χθονὸς ὄμματα πῆξας.

‘ΑΛΛ’ ὅτε δὴ β’ ὅπα τε μεγάλην ἐκ στήθεος ἔει
Ὀὐκ ἂν ἔπειτ’ Ὀδυσῆϊ γ’ ἐρίσσειε βροτὸς ἄλλος·

and commented upon by Quintilian (Inst. xi. 3, § 158): ‘Mire auditurum dicturi cura delectat et iudex ipse se componit. Hoc præcipit Homerus Ulixis exemplo, quem stetisse oculis in terram defixis immotoque sceptro, priusquam illam eloquentiæ procellam effunderet, dicit.’

135–39. *Huic modo . . . recuset.*

‘This only I request, that neither he
May gain by being what he seems to be—
A stupid thing,—nor I may lose the prize
By having sense which heaven to him denies:
Since, great or small, the talent I enjoyed
Was ever in the common cause employed.
Nor let my wit and wonted eloquence,
Which often has been used in your defence
And in my own, this only time be brought
To bear against myself, and deemed a fault.
Make not a crime, where Nature made it none;
For every man may freely use his own.’ (Dryden.)

145. *Damnatus et exul.*

‘No parricide, no banished man is known
In all my line.’ (Dryden.)

Peleus, and his brother Telamon, are said to have murdered their step-brother Phocus, and to have been condemned and banished for their crime.

146. *Cyllenius*.—Hermes was the father of Antolycus, whose daughter Anticleia was the mother of Ulysses by Laertes, king of Ithaca. This assertion of ‘nobilitas’ is the rejoinder to the taunt of Ajax, v. 31.

155. Peleus was king of a portion of Phthia in Thessaly; Pyrrhus was born in Scyros, an island in the group of Sporades; Teucer, a son of Telamon, was half-brother of Ajax, and the best archer among the Greeks at Troy.

162. *Genetrix Nereïa*.—Thetis, the sea-nymph, daughter of Nereus and mother of Achilles, foreknowing that if her son went to Troy he must perish in the prime of manhood, hid him, in female attire, among the daughters of Lycomedes, king of Scyros, one of whom, Deidameia, became the mother of Pyrrhus.

171. *Telephon . . . domui . . . refeci*.—Telephus was another of the heroes on whom the fall of Troy was contingent. Wounded by Achilles, an oracle declared that he alone who had hurt could heal him. Ulysses here claims the credit of reconciling Telephus with Achilles, by the rust of whose spear his wound was cured. Quintus Smyrnæus (v. 256) puts a similar argument in Ulysses’s mouth:

Καὶ δ’ αὐτὸν Πηλῆος εὐσθενέα κλυτὸν υἱά
Ἦγαγον Ἀτρεΐδῃσιν ἐπὶ ῥόθον· ἦν δὲ καὶ ἄλλου
Ἦρωος χρεῖω τις ἐν Ἀργείοισι πέληται,
Οὐδ’ ὃ γε χερσὶ τεῆσιν ἐλεύσεται, οὐδὲ μὲν ἄλλων
Ἀργείων βουλῇσιν· ἐγὼ δέ εἰ μόνος Ἀχαιῶν

Ἄλω, μιλixλοισι παραδῆσας ἐπέσσι
Δῆριν ἐς αἰζῶν.

173. *Thebæ*.—The names of the places following indicate either the subjects or the allies of the great kingdom of Troy.

190. *Difficilem . . . causam*.

'Never was cause more difficult to plead
Than where the judge against himself decreed.'

(Dryden.)

'The cause' was the sacrifice of Iphigenia: 'the judge' her father Agamemnon.

194. *Decipienda*.—Clytemnestra brought Iphigenia to Aulis, in the belief that she was then and there to be married to Achilles.

196. *Mittor ad Iliacas*.—See Iliad, iii. 205 foll. This embassy of Ulysses and Menelaus to Troy was fully related in the 'Cypria' of Stasinus.

204. *Pericki*.—Comp. Euripides, 'Hecuba,' 244, where Ulysses acknowledges his danger on that night: μεμῆμεθ' ἐς κίνδυνον ἐλθόντες μέγαν.

215. *Deceptus imagine somni*.—Iliad, ii. 1-332.

218. *Auctore*.—Jupiter, who had sent the deluding dream.

221. *Dat*.—Either such advice or example as at the moment pleased the Greeks.

222. *Non erat hoc nimium*.—'The least the braggart could have done was not to have run away.'

230-235. 'When re-assembled was the trembling herd,
What said this boaster then? why not one word,
But gaping sat, while shrill Thersites railed
Upon the kings. 'Twas I the hunchback quailed,
And raised the drooping courage of the host.'

244. *Dolona*.—Dolon came to the Grecian lines on a similar errand to that which took Diomedes and Ulysses to the Trojan bivouac, viz. to collect what news he might of their plans for the morrow.

252. *Curru*.—This is a Roman addition to the story of the Iliad. The two chiefs drove off only the horses of Rhesus.—*Cujus equos*, the horses of Achilles, which were promised to Dolon if he brought to Hector intelligence of the Grecian plans.

273. *Actorides*.—Patroclus, grandson of Actor and friend of Achilles.—*Defensore*, with their (boastful) defender Ajax.

276. *Regis*.—Agamemnon, 'King of men.'

277. *Sortis*.—See Iliad, vii., for the duel of Hector and Ajax.

279. *Vulnere nullo*.—Here is another deviation from the facts of the Iliad. Ajax wounded Hector with his spear 'athwart his neck, and blood was seen to start,' and immediately after knocked him over with a huge stone. In all his speech, indeed, Ulysses claims the full privilege of an advocate, and often, like Coriolanus in Shakespeare, asserts: 'Alone I did it, I.'

284. *His humeris*.—Quintus (iii. 384) says, that many chieftains bore off to the tents the dead body of Achilles, but in v. 286, Ulysses, as in Ovid, claims the deed for himself: ἐσάωσα δ' ὁμῶς τεύχεσσι θανόντα. In Antisthenes (p. 53) Ajax rescues the corpse, Ulysses the armour.

295. *Postulat . . . arma*.—This sophism of Ulysses savours of the dishonesty of his ancestors, Sisyphus and Autolycus. The prize of the arms was to be awarded for superior valour and services to the general cause ('utilitas populi,' v. 191), not for skill in astronomy.

296. 'Besides, what wise objections he prepares
Against my late accession to the wars:
Does not the fool perceive his argument
Is with more force against Achilles bent?' (Dryden.)

308. *Palamedes*.—Palamedes was a son of Nauplius and Clymene, daughter of Atreus, and in the 'Post-Homerica' was one of the most distinguished persons in the Trojan story. Homer does not mention him, and he is supposed to have been first celebrated by Stasinus, in the 'Cypria.' Palamedes became a favourite character with the tragic poets and the Sophists, who ascribe to him the invention of light-houses, measures, scales, discus, dice, the art of posting sentinels, and even of the alphabet. He was condemned to death for corresponding with Priam; but it is said that Diomedes and Ulysses forged the evidence on which he was convicted, and found in his tent the letter which they had themselves composed and concealed there (Schol. ad Euripid. Orest. 422). Some attributed this device to Ulysses alone (Xenophon Memorab. iv. 2, § 23; Apolog. § 26).

318. *Paruit et vivit*.

'He took the counsel, and he lives at least;
Th'event declares I counselled for the best:
Though faith is all in ministers of state:
For who can promise to be fortunate?'

320. *Vates*.—Helenus. See v. 99, and comp. Sophocles, Philoct. 604, foll.

Μέντις ἦν τις εὐγενὴς
Πριάμου μὲν υἱὸς, ὄνομα δ' ὠνομάζετο
'Ελένος, ὃν οὕτως νυκτὸς ἐξελθὼν μόνος,
'Ο πᾶντ' ἀκούων αἰσχροῖα καὶ λωβήτ' ἔπη
Δόλιος Ὀδυσσεὺς εἶλε, κ.τ.λ.

And the following verses, 321–337, refer to the same play.

337. *Signum penetrabile*.—The statue of Pallas, the guardian of Troy, which stood in the adytum of her temple in the citadel.

339. *Sine illis*.—Helenus and the Paladium. Comp. Æneid, ii. 162–179.

341. *Cur hic metuis*.—'Why at this [critical] moment do you falter with fear?'

'I passed the sentries: braved the murky night;
Held Priam's warriors, Priam's bulwarks light.
Into the city's heart I forced my way,
And, spite of foes, bore off my sacred prey.
Had I then faltered, *he* in vain had held
Before his monstrous bulk his sevenfold shield.
That night to conquer Troy I might be said,
Since pervious to conquest Troy I made.'
(Altered from Dryden.)

356. *Moderator Ajax*.—Teucer.

357. *Andremonē natus*.—Thoas, chief of the Ætolians (Iliad, ii. 638).

359. *Frater Atridae*.—Menelaus.

362. *Moderamine nostri*, sc. ingenii.

372. *Hunc titulum pensandum*.—This honour the equivalent of—i. e. to be weighed in the opposite scale with—my deserts.

378. *Ex præcipitque*.—To be won from the very brink of danger.

391. *Qua patuit ferro*.—'Parte,' sc. the throat. Ovid suppresses the madness of Ajax, his slaughter of the flock of sheep, and his remorse on regaining his senses.

DE JANI BICIPITIS ORIGINE ET CULTU. Janus, the Deivos Janos of the Salian Hymns, is the sun, and brother of the Deiva Jana, or Diana, the moon. He was a more ancient deity in Italian worship than even Jupiter himself, and in the public prayers his name took precedence. He was 'quadrifrons,' as well as 'biceps' and 'biformis' (Servius ad Æneid. vii. 607). Mr. Keightley (Mythology, 2nd ed. p. 521), and the article 'Janus,' in Dr. Smith's Dictionary, give an account of all the functions of this deity and most of the theories respecting his origin and meaning.

2. *Nullum Græcia numen*.—Indian mythology, however, has a deity, 'Ganesa,' similar in many particulars to the Italian Janus.

5. *Tabellæ*.—Writing-tables. Sudden brilliance announced the presence of a god. Comp. Æneid, iii. 151: 'multo manifesti lumine.'

11. *Baculum clavemque*.—The staff and key are symbols of his power over the entrance of heaven: hence he bore the surnames of Patulcius (*patere*), the opener (40), and of Clusius (*claudere*), the closer (41).—*Ore priore*, his front face.—*Vates operose dierum*. Poet engaged on the history of days,—the calendar.

15. *Me chaos . . . deo* (24).—Janus, originally Chaos, 'confusion,' becomes Cosmos, 'order,' 17-22.

26. *Ante . . . post*.—This line expresses the perpetuity of Janus,—'res est prisca,' he beholds all the past; 'res est nova,' he looks over the present to the future.

30. He is the Janitor, or door-keeper, of heaven and earth.

32. *Cardinis*.—At the cardinal points there were, in the poetic and popular creed of Ovid's time, doors for the gods to enter and depart from heaven. The entrance to the abode of the gods on Mount Olympus was closed by a gate of clouds kept by the seasons (Iliad, v. 749; viii. 393); but its valves opened spontaneously for the ingress or egress of the greater gods. Statius (Thebaid, i. 157) enumerates the *cardines cæli*:

'Limes uterque poli quem Sol emissus Eoo
Cardine, quem porta vergens prospectat Ibera
Quasque procul terras obliquo sidere tangit
Avis, aut Boreæ gelidas, madidive tepentes
Igne Notî.'

39. *Inde vocor Janus*.—'A janua,' a covered passage with two entrances, as the Janus Medius in the Forum (Heindorf ad Horat. Sat. ii. 3. 18).—*Cereale libum*. The 'janual.' 'Libi genus quod Jano tantummodo libatur.' (Festus, s. v. p. 104, ed. Mueller.) It was offered yearly, on the first day of January (Varro, ap. Lydum de Mens. iv. 2).—*Cereale*, of wheaten flour.—*Imponit*, sc. aris.

45. *Vis*.—'Officium,' my functions.

46. 'But you already partly know this from what I have just said.'
48. *Populum*.—The street, i.e. the people passing.—*Larem*, the Lararium, which stood in the atrium.—*Primi lecti*, the street-door.
53. *Hecates*.—The statues of three-faced Hecate were set up in market-places and (in *trivis*) the intersection of three highways. Her effigy was dog-headed.
60. *Spectans humum*.—A mark of reverence.
66. *Seminis herba*.—The green blade of the corn sown in winter.
69. *Ignota*, the stranger.—*Luteum opus*, her nest wrought of mud.
76. After the winter solstice (*Bruma*) the days begin to lengthen.
77. *Post ea mirabar*.—Janus was the god of the beginning of everything.—Chaos, Cosmos, the year, human life, etc. As the kalends, or first day of each month were sacred to Juno, Janus was called Junonius; and as he presided over the opening hour of each day, Matutinus Pater. His peculiar festival was New-Year's day, when, inasmuch as every beginning was thought ominous of the end of a work, people were careful in all they said, thought, and did. On that day they abstained from evil words, greeted one another in terms of favourable import, put on new or holiday attire, exchanged gifts (*strenæ*; French *étrennes*), and performed a part of whatsoever they purposed doing in the course of the year (Columella, R. R. xi. 2; Seneca, Epist. 83).
81. *Delibat*.—Just skims the surface. 'Leviter attingit'; but his work on that day is symbolic only (*auspicandi gratia*); he does not persist in labour.
83. *Numina placem*.—To whatever god a Roman sacrificed, he first offered frankincense and wine to Janus, either because Janus built the first temple (Macrob. Saturnal. i. 9), or because he first taught men the use of wine and *far* (spelt) in sacrifice.
93. *Caducas*.—Prayers that fall to the ground—unavailing.
97. *Quid vult*.—The presents interchanged on the first of January were sweetmeats, gilt dates (*palma*), figs (*carica*, *ῥοχὰς*), honey-cakes, and copper coins (*stipis*), having on the obverse the double head of Janus, on the reverse a ship. See Suetonius, August. 91.
109. *Prisci temporis*, the good old times.
111. *Martigenam Quirinum*.—Romulus, son of Mars, who, after death, became the god Quirinus.
113. *Vix totus*.—Nor was there a standing figure of Jupiter: the low-roofed temple would not admit of one.
114. *Fictile*.—Made of baked clay, terra cotta.—*Levis lamina*. Even so small a quantity of silver as a thin plate of it was regarded as a breach of frugality. In B.C. 275, P. Cornelius Rufinus was expelled from the senate by the censors, for having in his possession ten pounds of silver plate.
121. *Fortuna*.—A certain fatality, for good or evil, was supposed to belong to nations. Plutarch wrote a treatise on the Fortune of Alexander the Great, another on the Fortune of the Roman people. At Rome there were two temples to Fortune, the one called Bona or Virgo Fortuna, the other, Fors Fortuna. Both were ascribed to Servius Tullius. At Vulsinii in Etruria she was worshipped under the name of Nortia, and had temples at Antium, Præneste, and elsewhere.
123. *Creverunt et opes*.—Sallust (Catil. 12) draws a very similar picture of the Roman lust of gold: 'Postquam divitiæ honori esse cœpere, et

eas gloria, imperium, potentia sequebantur: hebescere virtus, paupertas probro haberi, innocentia pro malevolentia duci cœpit,' etc.; and Mr. Merivale (*Hist. of Rome*, vol. i. ch. 2) describes the coarse uses to which the Romans put their wealth.

125-6.

'From greed to waste, from waste to greed they range,
And vices thrive and batten upon change.
Honour is valued by its market-rate:
Be rich, and men will hail you good and great.
As is your income, so your friends and fame:
To be a poor man is the only shame.'

132. *Prisca moneta*.—The earliest Roman coins were of Æs, a composition of metals in which copper was the principal ingredient. Silver was first coined in B.C. 269, five years before the first Punic war: gold was not coined until sixty-two years later (Pliny, N. H. xxxiii. 13).

137. *Monitus* is the accusative plural of the substantive.

139. *Navalis*.—The first coinage was attributed to Janus or Saturn. On the obverse was the two-headed god (*biceps*), on the reverse a ship.

143. *Tuscum in amnem*, the Tiber.—*Falcifer deus*, Saturn (*Æneid*, viii. 319 foll.). His statues bore a sickle, the emblem of agriculture. Cicero derives his name 'a satu' (*Nat. Deor.* ii. 25; Varro, L. L. iv. 64), and at Rome the treasury was in his temple, for agriculture is the source of wealth (Plutarch, *Quæst. Rom.* 42; Keightley, *Anc. Mythol.* p. 523).

149. *Bona posteritas*.—Succeeding times, cherishing his memory, because Saturn had taught them to sow corn, plant vines, and given them laws.

151. *Lævum latus*.—See 157. The Janiculum, on the Tuscan bank of the Tiber.—*Arenosi*. Comp. *Æneid*, vii. 31: 'Vorticibus rapidis et multa flavus arena.' From the quantity of sand washed down its stream, *flavus* is the constant epithet of this river.—*Placidissima unda*. The current up the Tiber sets strongest on the right or Latin bank; hence the left bank is less affected by the stream, and the wave is the gentler on that side.—*Cultrix*, the inhabitants.—*Janiculum*. The Janiculum begins at that point opposite the Campus Martius where the Tiber reaches farthest to the west, whence it stretches in a southerly direction to a point opposite the Aventine.

159. *Nondum Justitiam*.—Comp. *Metamorph.* i. 150:

'Ultima cœlestum, terras Astræa reliquit.'

161. *Pudor*.—Self-respect. Comp. Hesiod, *Op. et Dies*, 195-199.

167. *Quum tot sint Jani*.—There were at least three temples of Janus in Rome: *Templum Jani Quirini* in the Forum; *Jani Gemini* in the Argiletum, a street leading from the *Vicus Tuscus* to the Tiber; and a third whose site is unknown. Jani are properly arches, (*ῥῖα*) 'a thoroughfare,' as Mr. Keightley says (in his note *ad loc.*), 'like that of Temple-bar, in London, under which people passed from one street to another. They were always double, people entering by one and going out by the other, every one keeping to the right.' There appear to have been three arches dedicated to Janus in the Forum, one at each end, and a third in the centre, near to the *Arcus Fabianus* at the extremity of the Sacred Way. (Comp. Horace, *Sat.* ii. 3. 18; *Epist.* i. 1. 54.)—*Stas sacratus*. 'Why

have you a statue in only one of the three?'—*Foris duobus*, the ox-market and the fish-market.—*Æbalii*. The Sabines were supposed to be a Laconian colony. *Æbalius* was an ancient king of Lacedæmon.

184. *Tuto . . . loco*.—The hot stream sank down again: the ground resumed its former aspect.—*Parvo sacello*. Procopius (Bell. Goth. i. 25) says that this 'sacellum' was a small square edifice of bronze, containing a statue of Janus, placed in front of the Curia, a little above the chapel of the *Tria Fata*.

195. *Pacis ministros*.—The Emperor Tiberius and his adopted son Germanicus Cæsar. The allusion is to the triumph of the latter 'de Chattis, Cheruscis, et Angrivariis,' A.D. 16, two years before Ovid's death. These lines were therefore written at Tomi, and appended to the original draft of the *Fasti*.

196. *Deserat auctor opus*.—Abandon his own good work by going to war again.

ANNÆ PERENNÆ FESTUM. "To Anna Perenna, 'the ever-circling moon,' the ancients dedicated the Ides of March (15th), the first full moon of the primitive year. The idea therefore attached to her name was that of a regular flowing, of a constant recurrence; and *â-nus* (annus), god of the sun, and *anna*, goddess of the moon, denotes at once 'the ever-flowing' (*âé-vaos*), and 'the ever-recurring' (*âél-veóμevos*)." (Donaldson's 'Varronianus,' p. 216, 2nd ed.)

Hanna, or Anna, was a Hebrew, and, doubtless, also a Tyrian name (1 Sam. i. 2). Anna, the sister of Dido, is therefore of Oriental origin, and wholly different from Anna Perenna, the Italian goddess, whose name is connected with *Æneas* (Macrob. Saturn. i. 12, § 6).

Some legends make Anna, and not her sister Dido, the mistress of *Æneas* (Servius ad *Æneid.* iv. 682; *ib.* v. 4), and as having slain herself on the funeral pile on his account. (Sir G. C. Lewis, 'Credibility of Early Rom. History,' vol. i.)

1. *Idibus*.—"Idus is the division of the month. Varro, L. L. vi. § 28: 'Idus ab eo quod Tuscis *iusus*.' Comp. Macrob. Saturn. i. 15. As *iusus* was the *διχομηνία* of the Tuscan lunar month, its connection with the root *id*, or *fid*, is obvious. Comp. *di-vido*, *vid-uus*, etc. [*idurare*=*dividere*]. So Horace (Carm. iv. 11. 14):

"Idus tibi sunt agendæ,
Qui dies mensem Veneris marinæ
Findit Aprilem."

(Donaldson, 'Varronianus,' p. 158.)

Festum geniale. 'Dies quo genio indulgetur,' a day of mirth and social enjoyment. The month of December is called by Ovid (*Fast.* iii. 58) 'acceptus geniis,' because of the indulgence of the Saturnalia (Virgil, *Georg.* i. 300).

2. *Haud procul*.—The sacred grove wherein this feast was celebrated, 'Annæ pomiferum nemus Perennæ' (Martial, *Epigramm.* iv. 64. 17), is supposed to have been near the first milestone on the Flaminian road, and not far from the present *Porta Pia*, between the road and the Tiber.—*Advena Tibri*. See note on Propertius, *El.* vii. p. 175.

5. *Sub Jove*.—"Sub dio," in the open air. *Fast.* ii. 299: 'Sub Jove durabant.'

7. *Calamos*.—Bundles or sheaves of straw.—*Cyathos*. 'Saucers of wine.' They drink according to the number of years for which they pray.—*Nestoris eb. annos*. Some drain as many cups as Nestor is said to have lived years.—*Sibylla*. A hundred years were allotted at least to these old prophetesses. Observe *qui* and *quæ*, 'there you may find a man, there also a woman.'

14. *Faciles*.—Ready to applaud their own imitations of the songs they have caught up at the theatres.—*Jactant*, beat time and gesticulate.—*Posito cratere*, putting the bowl down on the ground they dance round it.—*Duras*, their imitations of the dances are as rude as those of the songs.—*Culta*, spruce, smart.—*Fortunatos*, they who meet the revellers returning home bade them 'good luck.'

20. 'Every story has its place in my plan.'—*Ars erat*. Observe the play on the word; on *igne*, the metaphorical flame, on *rogis*, the fire of the pile.

25. A repetition from the epistle of Dido to Æneas, 194–6:

'Hoc tamen in tumuli marmore carmen erit:
"Præbuit Æneas, etc."'

27. *Sine vindice regnum*.—The undefended realm of Carthage. Its queen was dead; Æneas was in Italy. Iarbas, before the arrival of the Trojans, had been an unsuccessful suitor of Dido's. 'Zelotypus Iarbas,' Juvenal, Satir. v. 45.

32. *Apes*.—Comp. Virgil, Georg. iv. 213.

33. *Tertia area . . . tertia musta*.—'Thrice had the corn been garnered, thrice the wine-vats filled,' counting years by harvests and vintages.

36. *Iusta*.—The rites required by custom and affection. 'Postquam illi, more regio, *iusta* magnifice fecerant,' Sallust, Jugurth. 11.—*Favilla*. The ashes were quenched by oils (*unguenta*) and wine. Comp. Horace, Carm. ii. 22:

'Ibi tu calentem
Debita sparges lacrima favillam,
Vatis amici.'

38. *Vertice*.—Hairs cut from the crown of the head, and laid as an offering to the gods of Hades on the tomb. Comp. Æschylus, Choeph. 160:

'Ὅρῳ τομαίων τόνδε βόστρον χον τάφῳ.'

and Seneca, Hippolyt. 1181:

'Placemus umbras? Capitis exuvias cape,
Laceræque frontis accipe abscissam comam.'

41. *Pede æquo*.—'With the braces taut.' The *pedes* are the ropes by which the yards are moved.—*Vento secundo*, the vessel ran before the wind.

43. *Cosyra*.—Cosyra, or Cossura, is a small island, now *Pantellaria*, in the Mediterranean sea, about halfway between Sicily and Africa. Silius Italicus (xiv. 272) calls it 'parva Cosyra,' and Ovid here terms it 'sterilis.' But it was thought of sufficient consequence, when the Romans took it from Carthage in the first Punic war, to be mentioned in the triumphal Fasti; and *Pantellaria* is tolerably fertile in fruit and vines, for which its volcanic soil is well adapted. (Smyth's 'Sicily,' p. 281.)

50. *Magnas Pygmalionis opes*.—Her brother's wrath was dreaded also by Dido. *Æneid*, iv. 43:

‘Quid bella Tyro surgentia dicam
Germanique minas?’

Ib. 325: ‘Quid moror? an mea Pygmalion dum mœnia frater
Destruat?’

In the hostility of Pygmalion towards Dido and Anna is perhaps implied the real enmity of the Tyrian state against its independent colony.

57. *Crathidis*.—The Italian Crathis derived its name from a stream in Achaia of the same name (Herod. i. 145). The former was reputed to have the effect of turning red the hair of those who bathed in its waters (Strabo, vi. 263). Comp. Euripid. *Troad*. 224:

Τάν τ' ἀγχιστεύουσιν γῶν
Ἴονίᾳ ναύταις πόντιφ
Ἄν ὕγραλναι καλλιστεύων
Ὅ ξανθὰν χαίταν πυρσαίνων
Κράθις·

and *Metamorph.* xv. 315:

‘Crathis et huic Sybaris, nostris conterminus arvis,
Electro similes faciunt auroque capillos.’

63. *Subducere*.—To draw up, to furl.—*Torto lino* = *tortis funibus*.

73. *Tum primum Dido*. Comp. Silius *Italicus*, viii. 65:

‘Ergo agitur pelago, divis inimica sibique,
Quod se non dederit comitem in suprema sorori.’

Any death, to ancient apprehensions, appeared preferable to drowning, because the body might lose its chance of burial. See Horace, *Carm.* i. 28.

78. *Populos duos*.—His own followers, the Trojans, and the Aborigines, or Latins, the subjects of king Latinus. (Livy, i. 2.)

79. *Solo Achate*. Comp. Silius, *ib.* 71:

‘Ecce autem Æneas sacro comitatus Iulo
Jam regni compos.’

83. *Quid*.—‘On what errand could she have come?’

90. *Tellurem*.—Sc. *Italiam* (*Æneid*, iv. 345), and comp. Silius, *ib.* 105:

‘Tellurem hanc juro, vota inter nostra frequenter
Auditam vobis.’

92. *Increpuisse*.—Comp. *Æneid*, iii. 148.

95. *Aspexi*.—*Æneid*, vi. 450 foll. Silius, viii. 116–156.

103. *Paratus* = apparatus, amictus. *Metamorph.* vi. 451:

‘Magno dives Philomela paratu
Divitior forma.’

109. *Falsum vulnus*.—The wound of groundless jealousy.

113. *Non habet exactum*.—‘What to do she has not made up her mind.’

118. *Sub verbum*.—‘While she was still speaking.’

123. *Corniger*.—Rivers have this epithet because their curves resemble those of an animal’s horn. ‘Corniger Tiberis,’ *Æneid*, viii. 77; ‘Numicius,’ *Metamorph.* xiv. 602.

128. *Sustinuit . . . conscius*.—The Numicius, aware of the theft, could have revealed it, but he held his peace and flowed on as usual.

MACRO. Of the poetic contemporary of Ovid to whom this letter is addressed an account has already been given [AD MACRUM PONTAM].

7. ‘Forget the seal, forget the once known hand,
But pity still and aid your suffering friend.’

9. *Convictibus*.—Fellowship at home, companionship in travel.—*Non aliena*. Ovid’s third wife was a member of the Fabian family: but the degree of her relationship to Macer, or Macer’s wife, is unknown.

11. *Arte*.—Ovid sometimes ascribes his banishment to the immorality of his poem, the ‘Art of Love.’ See *Trist.* ii. 345:

‘Hæc tibi me invisum lascivia fecit, ob artes.’

His defence was:

‘Crede mihi, mores distant a carmine nostri,
Vita verecunda est, musa jocosa, mihi.’

24. *Gigas*.—Typhæus.—*Hennæosque lacus*.

‘Enna, where Proserpine gathering flowers,
Herself a fairer flower, by gloomy Dis
Was gathered. (Par. Lost, i. 269.)

Stagna Palici.—The Palicorum Lacus (*Lago di Naftea*) was a small volcanic lake in the interior of Sicily. Its remarkable feature is two jets of volcanic gas, which rise under the water, causing a violent ebullition, and sometimes throwing it up to a considerable height. The springs are strongly impregnated with naphtha and sulphur, whence Ovid terms them ‘olentia.’—*Cyane*, the story of Cyane, one of the attendants of Proserpina, turned into a fountain, because of the abundant tears shed by her on the loss of her mistress, is told by Ovid (*Metamorphos.* v. 409, etc.).—*Nymphen*, Arethusa.—*Ekdis amnem*, Achelous.

32. *Te mihi . . . vias*.—When your companionship rendered our journey pleasant.

42. *Jocos*.—‘Mirth that after no repenting draws,’ Milton, Sonnet xv.

45, 46. The Greater Bear. ‘Arctos Oceani metuentes æquore tingi,’ *Georg.* i. 246.

47. *Pectore*.—‘In my mind’s eye.’

51. *Redde vicem*.—‘Return me equal measure.’

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